

Ode to Charity

COMPOSED

and inscribed to

The Institutors and

Supporters

OF

The Patriotic Fund

BY

G. E. GRIFFIN.

Op. 3

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my dear Friend
Sept 31 Oct 1806

Wm Griffin

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OPERTURE

LARGO

First system of musical notation, measures 1-4. The key signature is one sharp (F#) and the time signature is 3/4. The music is written for piano (p) and forte (f) dynamics. The first staff (treble clef) begins with a forte (f) dynamic, followed by a piano (p) dynamic. The second staff (bass clef) begins with a forte (f) dynamic, followed by a piano (p) dynamic.

Second system of musical notation, measures 5-8. The music continues with piano (p) and forte (f) dynamics. The first staff (treble clef) begins with a forte (f) dynamic, followed by a piano (p) dynamic. The second staff (bass clef) begins with a forte (f) dynamic, followed by a piano (p) dynamic.

Third system of musical notation, measures 9-12. The music continues with piano (p) and forte (f) dynamics. The first staff (treble clef) begins with a forte (f) dynamic, followed by a piano (p) dynamic. The second staff (bass clef) begins with a forte (f) dynamic, followed by a piano (p) dynamic. A *dim* (diminuendo) marking is present in measure 11.

Fourth system of musical notation, measures 13-16. The music continues with piano (p) and forte (f) dynamics. The first staff (treble clef) begins with a piano (p) dynamic, followed by a forte (f) dynamic. The second staff (bass clef) begins with a piano (p) dynamic, followed by a forte (f) dynamic. A *CRES* (crescendo) marking is present in measure 15.

Fifth system of musical notation, measures 17-20. The music continues with piano (p) and forte (f) dynamics. The first staff (treble clef) begins with a forte (f) dynamic, followed by a piano (p) dynamic. The second staff (bass clef) begins with a forte (f) dynamic, followed by a piano (p) dynamic. A *CRES* (crescendo) marking is present in measure 19.

Sixth system of musical notation, measures 21-24. The music continues with piano (p) and forte (f) dynamics. The first staff (treble clef) begins with a forte (f) dynamic, followed by a piano (p) dynamic. The second staff (bass clef) begins with a forte (f) dynamic, followed by a piano (p) dynamic.

ALLEGRO

Handwritten musical score for piano, marked "ALLEGRO". The score is written on eight systems of grand staves (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics include *p* (piano), *ff* (fortissimo), and *ten* (tension). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and a variety of articulation marks like *hr* (hairpins) and *ten* (tension). The manuscript is aged and shows signs of wear, including discoloration and foxing.

Dynamic markings: *p*, *ff*, *ten*.

Articulation marks: *hr*, *ten*.

This is a page of handwritten musical notation on aged, stained paper. It contains ten systems of music, each consisting of a grand staff with a treble and bass clef. The key signature is G major, indicated by a single sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

The systems are as follows:

- System 1:** Treble clef staff with a melodic line. Bass clef staff with a supporting line. A triplet of eighth notes is marked with a '3' above it.
- System 2:** Treble clef staff with a melodic line. Bass clef staff with a supporting line. Dynamics *f* and *fz* are present.
- System 3:** Treble clef staff with a melodic line. Bass clef staff with a supporting line. Dynamics *fz* and *f* are present.
- System 4:** Treble clef staff with a melodic line. Bass clef staff with a supporting line. Dynamics *fz* and *f* are present.
- System 5:** Treble clef staff with a melodic line. Bass clef staff with a supporting line. Dynamics *fz* and *f* are present.
- System 6:** Treble clef staff with a melodic line. Bass clef staff with a supporting line. Dynamics *fz* and *f* are present.
- System 7:** Treble clef staff with a melodic line. Bass clef staff with a supporting line. Dynamics *fz* and *f* are present.
- System 8:** Treble clef staff with a melodic line. Bass clef staff with a supporting line. Dynamics *fz* and *f* are present. The word "CRES" (Crescendo) is written above the bass staff.
- System 9:** Treble clef staff with a melodic line. Bass clef staff with a supporting line. Dynamics *ff* (fortissimo) are present.
- System 10:** Treble clef staff with a melodic line. Bass clef staff with a supporting line. Dynamics *ff* (fortissimo) are present.

Handwritten musical score on aged paper, featuring six systems of piano and forte notation. The music is written in treble and bass staves, with a key signature of one sharp (F#). The notation includes various dynamics and articulation marks:

- System 1:** Treble staff begins with a *p* (piano) dynamic. Bass staff begins with a *p* dynamic.
- System 2:** Treble staff begins with a *p* dynamic. Bass staff begins with a *f* (forte) dynamic.
- System 3:** Treble staff begins with a *p* dynamic. Bass staff begins with a *f* dynamic.
- System 4:** Treble staff begins with a *ff* (fortissimo) dynamic. Bass staff begins with a *ff* dynamic.
- System 5:** Treble staff begins with a *p* dynamic. Bass staff begins with a *ff* dynamic.
- System 6:** Treble staff begins with a *dolce* (dolce) dynamic. Bass staff begins with a *dolce* dynamic.

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts. The paper shows signs of age, including discoloration and some staining.

First system of musical notation, measures 1-2. Treble and bass staves. Treble staff has a fermata over measure 1. Dynamics: *ff*, *fz*.

Second system of musical notation, measures 3-4. Treble and bass staves. Dynamics: *fz*, *p*.

Third system of musical notation, measures 5-6. Treble and bass staves. Dynamics: *CRES*, *f*, *ff*.

Fourth system of musical notation, measures 7-8. Treble and bass staves. Dynamics: *fz*, *ff*, *Ped*.

Fifth system of musical notation, measures 9-10. Treble and bass staves. Dynamics: *fz*, ** Ped*, *fz*.

Sixth system of musical notation, measures 11-12. Treble and bass staves. Dynamics: *ff Ped*, *p*, ***.

Handwritten musical score on page 6, featuring multiple systems of staves with notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The notation includes various note values, rests, and dynamic markings such as *p* (piano), *ff* (fortissimo), *f* (forte), and *ten* (tension). The score is organized into systems, with each system consisting of multiple staves. The first system includes a treble and bass staff, with a *p* marking. The second system includes a treble and bass staff, with *ff* and *p* markings. The third system includes a treble and bass staff, with *ff* and *p* markings. The fourth system includes a treble and bass staff, with *ff* and *p* markings. The fifth system includes a treble and bass staff, with *ff* and *p* markings. The sixth system includes a treble and bass staff, with *ff* and *p* markings. The seventh system includes a treble and bass staff, with *ff* and *p* markings. The eighth system includes a treble and bass staff, with *ff* and *p* markings. The ninth system includes a treble and bass staff, with *ff* and *p* markings. The tenth system includes a treble and bass staff, with *ff* and *p* markings. The score concludes with a final system of staves.

This page contains a handwritten musical score, likely for a piano or similar instrument. It consists of ten systems of staves, each with a treble and bass clef. The music is written in a key with one sharp (F#). The notation includes various note values, rests, and dynamic markings. The first system has a '7' in the top right corner. The second system features a 'V' marking above the staff. The third system has 'fz' markings under the bass staff. The fourth system has 'fz' markings under the bass staff. The fifth system has 'fz' markings under the bass staff. The sixth system has 'fz' markings under the bass staff. The seventh system has 'fz' markings under the bass staff. The eighth system has 'fz' markings under the bass staff. The ninth system has 'fz' markings under the bass staff. The tenth system has 'ff' markings under the bass staff. The score concludes with a double bar line.

ODE TO CHARITY.

	PAGE
1. OVERTURE.	1
2. RECITATIVE.	9
Sweet Soother of Distress! — Thou, heavenly Maid, Reliev'st the shock of War; and bring'st thine aid To frantic kindred — whose Supporter gone! — What hand shall raise them? — CHARITY alone.	
3. AIR.	10
The Orphan's tears, the Widow's sighs, The wounded Briton's helpless cries Thy Bounty turns to signs of Joy, And songs of Praise their tongues employ.	
4. RECITATIVE.	15
Stern PENURY, who once, with iron reign, Thousands oppress with Misery and Pain;	
5. CHORUS.	16
Aw'd by thy word, has fled this happy Isle,	
6. QUARTETT.	28
And PLENTY cheers them with her sweetest smile.	
7. RECITATIVE.	40
Nor yet to these alone thy bounteous Arm Affords Relief; — In distant Climes thy balm Its genial Influence sheds; — extending wide To Britain's brave Defenders, — NEPTUNE'S pride.	
8. AIR.	41
The Warrior, who, in foreign lands, Has sigh'd the ling'ring hours away, Now joyful thanks the liberal hands, Which all his dang'rous toils repay.	
9. RECITATIVE.	48
* And though in solemn gratitude we mourn A HERO slain! — from us for ever torn; Still Britain's sons their PATRIOT ZEAL shall prove, And future NELSONS claim their country's love.	
10. CHORUS.	49
Sound ev'ry voice! — let pealing Organs blow In full harmonious tones!	
11. DUET.	54
——— (Or breathing soft Along the sacred walls, in cadence low,) —	
12. CHORUS.	60
'Till Heav'n receives th'enraptur'd strains aloft.	
APPENDIX.	72

* Written on the Morning of Lord Nelson's and his Funeral.

LARGO

RECITATIVE

Sweet Soother sweet Soother of Distress Thou - heav'nly

Maid reliev'st the Shock of War And bring'st thine aid

LENTO e *pp*

to frantic kindred whose Supper for good - what hand what hand shall

raise them CHARITY a - lone

ANDANTE MODERATO

AIR

The Orphan's tears the Widow's sighs The
wound-ed Briton's help-less cries Thy

Detailed description: This is a musical score for a piece titled 'The Orphan's Tears'. The tempo is marked 'ANDANTE MODERATO'. The score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 2/4. The piece is labeled 'AIR'. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic, supportive line in the left hand. The vocal line is a simple melody that follows the lyrics. The lyrics are: 'The Orphan's tears the Widow's sighs The wound-ed Briton's help-less cries Thy'. The score is divided into several systems, each with a vocal line and a piano accompaniment. The piano accompaniment includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte).

Beauty turns to Signs of Joy and Songs of Praise their

Tongues employ and So

ngs of Praise and Songs

Praise their Tongues employ and Songs of Praise their

Tongues employ and Songs of Praise

Their Tongues employ and Songs of Praise their

Tongues employ

The Orphan's

tears the Widows sighs the wounded Briton's helpless cries the

Orphan's tears the Widows sighs the wounded Briton's helpless

cries the Orphan's tears the Widow's sighs the wounded

Bri-ton's help-less cries thy Boun-ty turns to Signs of Joy and

Songs of Praise their Tongues employ and So

ngs of Praise and Songs of

Praise their Tongues employ and Songs of Praise their Tongues employ

And Songs of Praise

their Tongues em - ploy and Songs of Praise their

Tongues em - ploy

p *p* *f* *f*

LARGO

RECITATIVE

The musical score is written for a recitative section, featuring a vocal line and a piano accompaniment. The tempo is marked "LARGO". The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a series of whole notes, followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands. The lyrics are: "Stern PENURY who", "once with Iron. Reign", "thousands", "thousands op - prest with Mi - se - ry and Pain". The score concludes with a double bar line and the instruction "Segue Subito Coro".

Stern PENURY who

cres *f* *tr* *p*

once with Iron. Reign thousands

p *p*

thousands op - prest with Mi - se - ry and Pain

f Segue Subito Coro

CORO ALLEGRO VIVACE

CANTO

ALTO *

TENORE *

BASSO

PIANO FORTE

Aw'd by thy word has fled this happy Isle has fled

ALLEGRO VIVACE

Aw'd by thy word has fled this happy Isle has

has fled this happy Isle has fled this Isle has fled has fled this happy

* The Alto and Tenor parts are arranged in the treble and bass Clefs for the accommodation of Performers not accustomed to the tenor Clef

Aw'd by thy word has fled this happy

fled - - - has fled this hap - py Isle - - has fled this hap - py

Isle has fled has fled this hap - - py Isle has fled this Isle has fled has

Aw'd by thy word has

Isle has fled - - - has fled this hap - - py Isle has fled has

Isle this hap - - py Isle has fled this hap - py Isle by thy word has

Isle has fled this hap - - py Isle has fled this hap - py hap - py Isle

fled this happy Isle has fled - - - has fled this hap - py Isle has fled this

fled this happy Isle has fled - - - has fled this hap - py Isle has fled

fled this happy Isle has fled - - - has fled this hap - py Isle has fled this

Awd by thy word has fled has fled this happy hap - py Isle

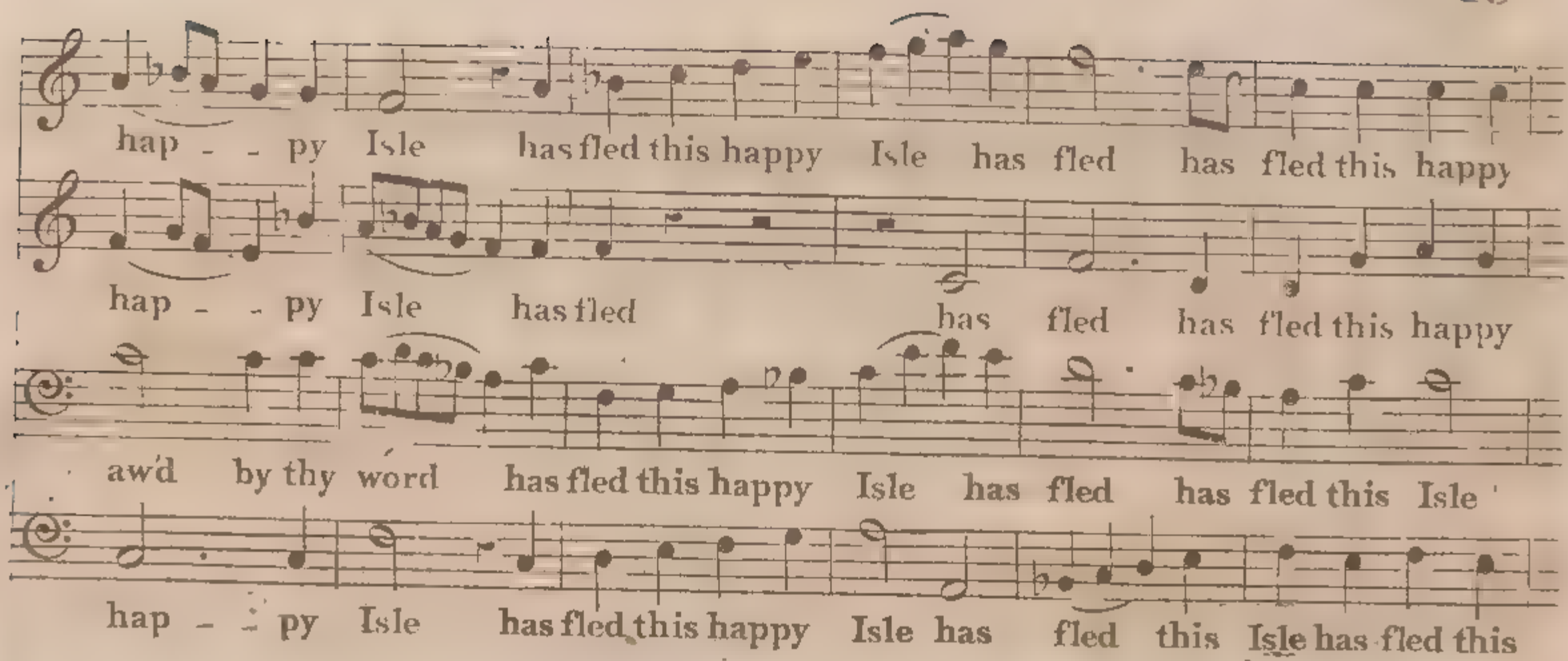
hap - py hap - py Isle has fled this Isle has fled - - - has fled this

Awd by thy word aw'd by thy word has fled this

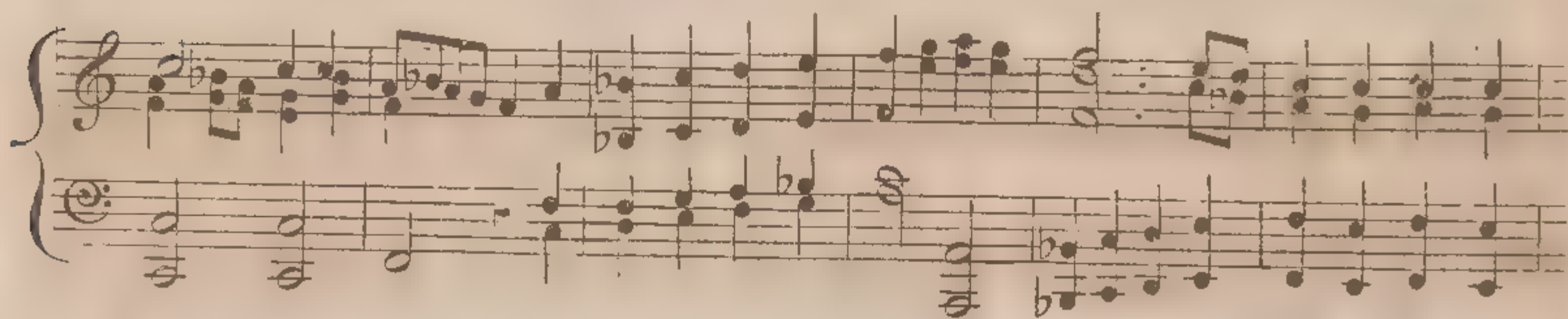
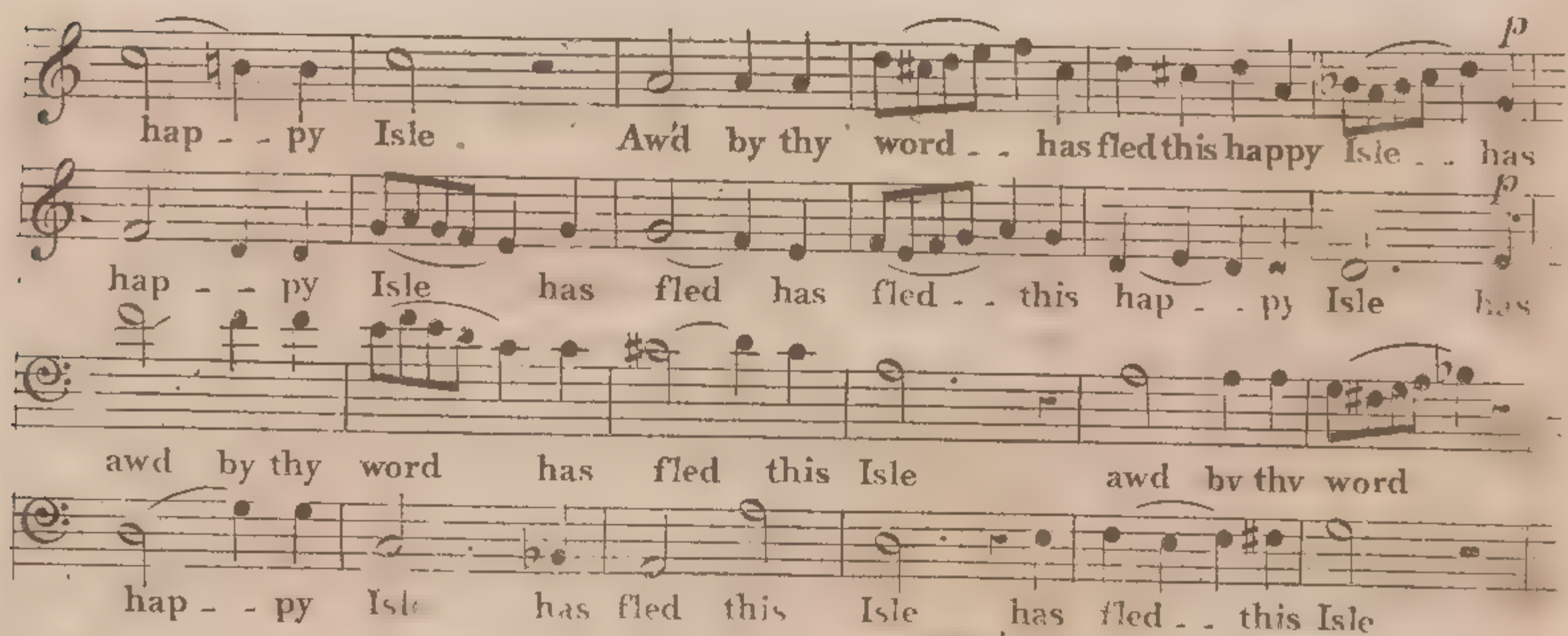
hap - py hap - py Isle has fled has fled this Isle

Awd by thy word has fled this happy Isle has fled - - - this

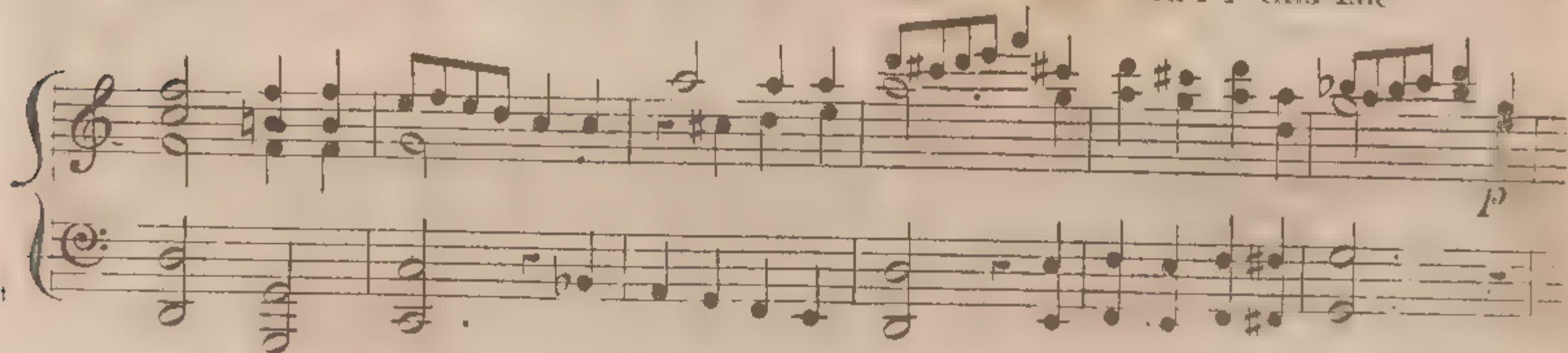
hap - py hap - py Isle has fled this Isle has fled - - - has fled this



hap - - py Isle has fled this happy Isle has fled has fled this happy
 hap - - py Isle has fled has fled has fled this happy
 aw'd by thy word has fled this happy Isle has fled has fled this Isle
 hap - - py Isle has fled this happy Isle has fled this Isle has fled this

hap - - py Isle . Aw'd by thy word . . has fled this happy Isle . . has
 hap - - py Isle has fled has fled . . this hap - - py Isle has
 aw'd by thy word has fled this Isle aw'd by thy word
 hap - - py Isle has fled this Isle has fled . . this Isle



fled this hap - - py hap - - py Isle awd by thy word

fled this hap - - py hap - - py Isle has fled this hap - py Isle has fled this

this hap - py Isle has fled this hap - py Isle has fled this

fled - - has fled this hap - py Isle awd - - -

p

awd by thy word *for* awd by thy word has fled this hap py Isle *fin*

hap - - py Isle has fled this Isle has fled has fled this hap - py Isle has fled this

hap - - py Isle *for* has fled has fled this hap - py Isle has fled this *fin*

awd - - - fled this hap - py Isle

for

fin

pia.

awd by thy word awd by thy word awd by thy word has fled this

hap - py Isle has fled this hap - py Isle has fled this hap - py Isle has fled this

hap - py Isle has fled this hap - py Isle has fled this hap - py Isle this

pia.

awd by thy word has fled this hap - py Isle awd by thy word has

pp

for.

hap - py Isle awd by thy word has fled this happy Isle

hap - py Isle awd by thy word has fled this happy Isle

hap - py Isle awd by thy word has fled this happy Isle

for.

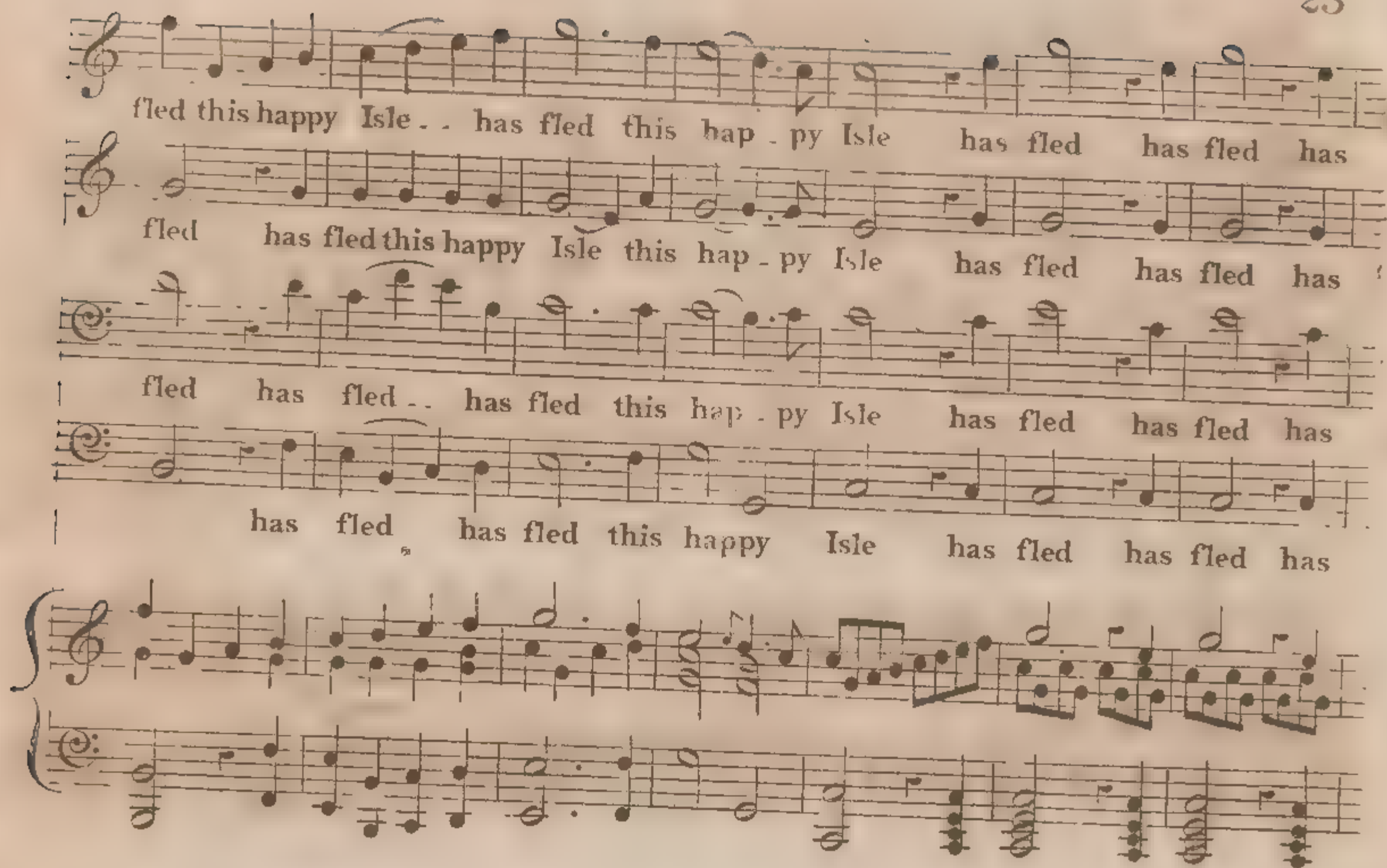
hap - py Isle awd by thy word has fled this happy Isle

for.

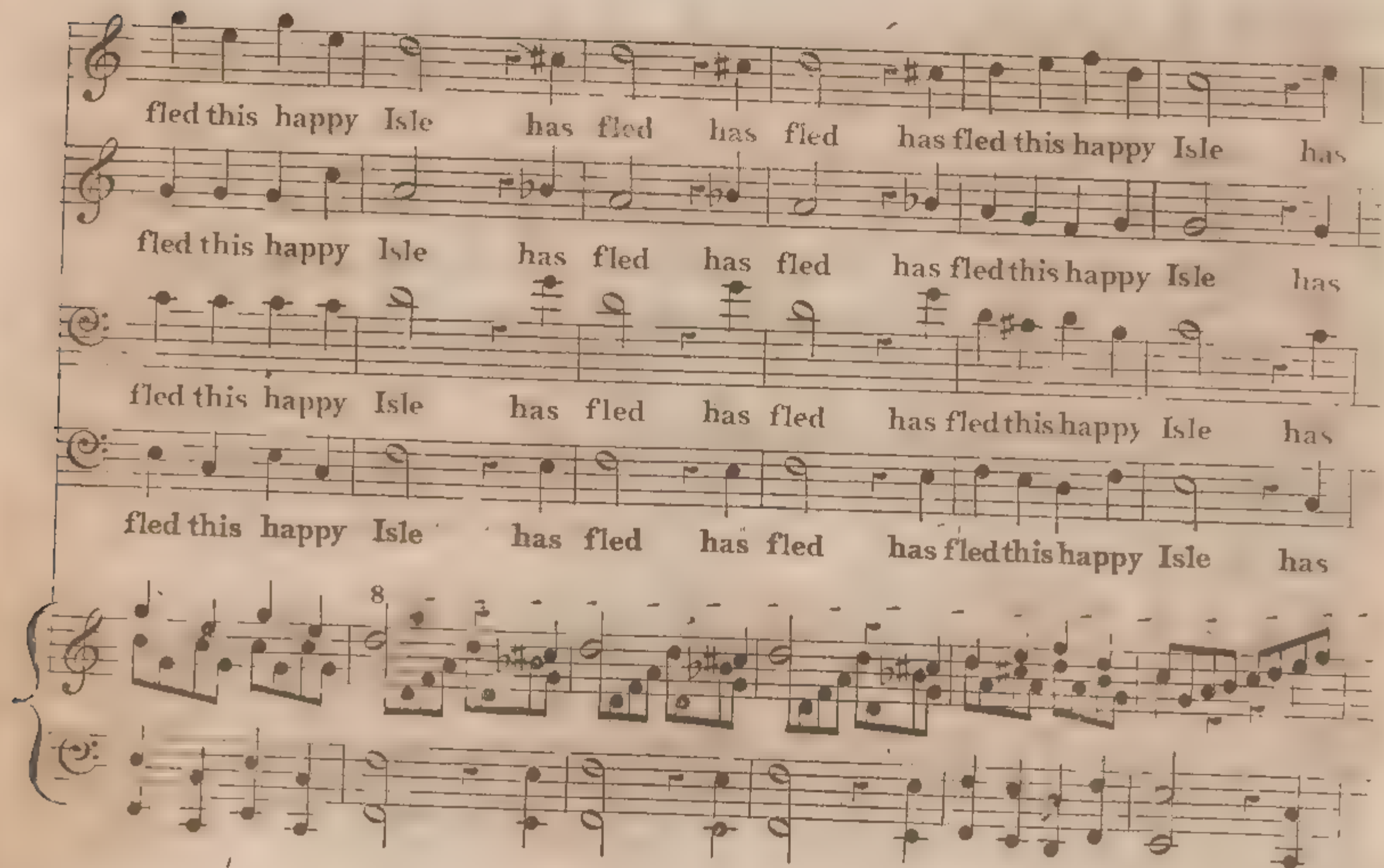
awd by thy word has fled this happy Isle has fled this happy Isle has
 awd by thy word has fled this Isle awd by thy word has
 awd by thy word has fled - - awd by thy word has fled
 awd by thy word has fled - - this Isle

fled this happy Isle has fled this hap - py Isle awd by thy word has
 fled has fled has fled this hap - py Isle awd by thy word has
 fled this Isle - - - - - awd by thy word has
 awd by thy word has fled this happy

p *f*



fled this happy Isle . . has fled this hap - py Isle has fled has fled has
fled has fled this happy Isle this hap - py Isle has fled has fled has
fled has fled . . has fled this hap - py Isle has fled has fled has
has fled has fled this happy Isle has fled has fled has



fled this happy Isle has fled has fled has fled this happy Isle has
fled this happy Isle has fled has fled has fled this happy Isle has
fled this happy Isle has fled has fled has fled this happy Isle has
fled this happy Isle has fled has fled has fled this happy Isle has

fled has fled has fled this happy Isle has fled this happy

fled has fled has fled this happy Isle has fled this happy

fled has fled has fled this Isle has fled this happy

fled has fled has fled this Isle has fled this happy

hap - py Isle aw'd by thy word has fled this happy Isle has

hap - py Isle aw'd by thy word has fled this happy Isle has

hap - py Isle aw'd has fled this hap - py Isle has

hap - py Isle

hap - py Isle

pp
fled this hap - py hap - py Isle awd by thy word has fled this happy
fled this hap - py hap - py Isle awd by thy word has
fled this hap - py hap - py Isle awd by thy word has fled this happy
awd awd by thy word has

Isle awd by thy word has fled this happy Isle
fled this happy Isle awd by thy word has fled this happy
Isle awd by thy word has fled this happy Isle
fled this happy Isle awd by thy word has fled this happy

awd by thy word has fled this hap - py Isle *for*

Isle has fled has fled this hap - py Isle awd by thy word - - -

awd by thy word has fled this Isle awd by thy word - - - awd by thy

Isle awd by thy

for

awd by thy word has fled - - -

has fled has fled this hap - py Isle awd by thy word

word has fled has fled this hap - py Isle awd by thy word

word awd by thy word word awd by thy word

hr

has fled this hap-py hap-py Isle has fled this happy Isle

aw'd by thy word has fled this hap-py Isle has fled this happy Isle

aw'd by thy word has fled this hap-py Isle has fled this happy Isle

aw'd by thy word has fled this Isle

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'has fled this hap-py hap-py Isle has fled this happy Isle'. The piano accompaniment features a melody with trills marked 'tr'.

has fled this hap-py Isle

has fled this hap-py Isle

has fled this hap-py Isle

has fled this hap-py Isle

Segue Quartetto

The second system continues the vocal and piano parts. The vocal parts repeat the phrase 'has fled this hap-py Isle'. The piano accompaniment provides harmonic support. The system concludes with the instruction 'Segue Quartetto'.

SOLI
CANTO 1^{MO}

CANTO 2^{DO}

TENORE

BASSO

QUARTETTO ANDANTE PASTORALE

And

And

The vocal quartet introduction consists of four staves (Soprano, Alto, Tenor, Bass) in 6/8 time. Each staff begins with a whole rest, followed by a series of eighth notes and quarter notes, ending with a half note. The tempo is marked 'And'.

p

The piano accompaniment for the introduction is written for a grand piano in 6/8 time. It begins with a piano (*p*) dynamic and features a flowing melody in the right hand and a supporting bass line in the left hand.

ANDANTE PASTORALE

Plen - ty cheers them with her sweet - est sweet - est smile

Plen - ty cheers them with her sweet - est sweet - est smile her

with her smile

her sweet - est smile

The vocal entries are written for four voices (Soprano, Alto, Tenor, Bass) in 6/8 time. The lyrics are: "Plen - ty cheers them with her sweet - est sweet - est smile". The tempo is marked 'Andante Pastorale'.

The piano accompaniment for the vocal entries is written for a grand piano in 6/8 time. It features a flowing melody in the right hand and a supporting bass line in the left hand.

her sweet - est sweetest sweetest smile her sweet - est
 sweet - est smile her sweetest sweetest smile her
 with her smile her

smile her sweetest sweetest smile and
 sweetest sweet - est smile and Plen - ty cheers them
 smile her sweetest sweetest smile and Plen - ty
 sweet - est sweet - est smile

with her sweet - est smile and with her sweetest sweet - est
 with her smile and Plenty cheers them with her sweet - est
 cheers us with her smile and with her sweet - est
 her sweet - est smile her smile her sweet - est

smile and Plen - ty cheers them and
 smile and Plen - ty cheers them and
 smile and Plen - ty sweet - ly smiles
 smile and Plen - ty cheers them with - her smile

Plenty cheers them with her sweetest smile

Plenty cheers them with her sweetest smile

with her smile

her sweetest smile

The first system of the musical score consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. The lyrics are: 'Plenty cheers them with her sweetest smile'.

her sweetest smile her

her smile her

her sweetest smile her

with her

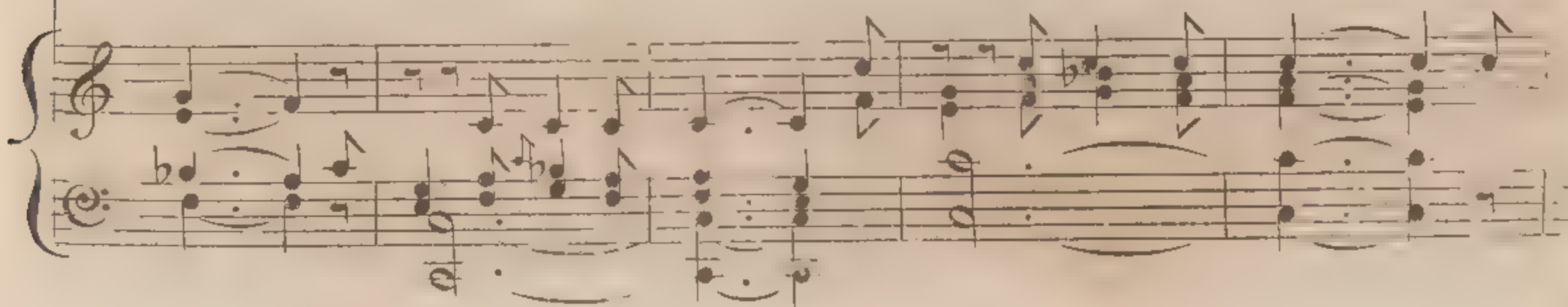
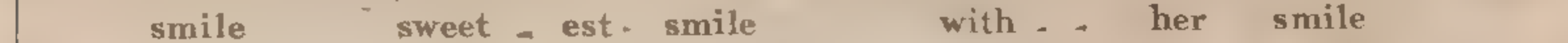
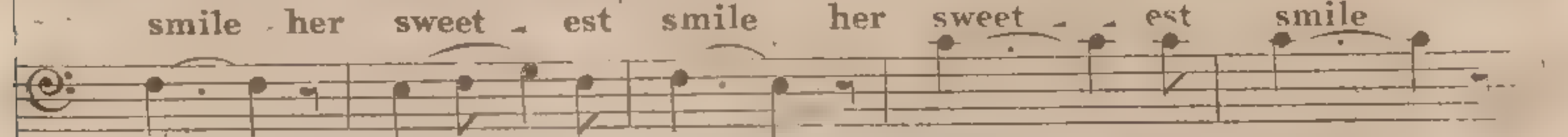
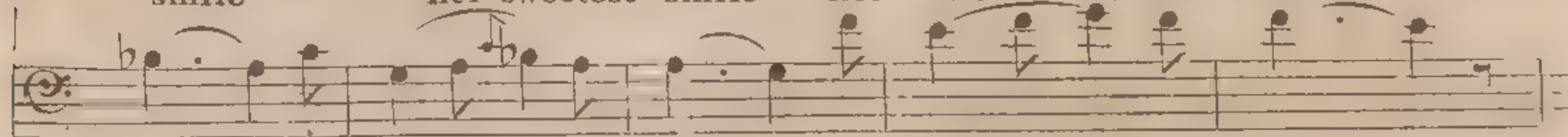
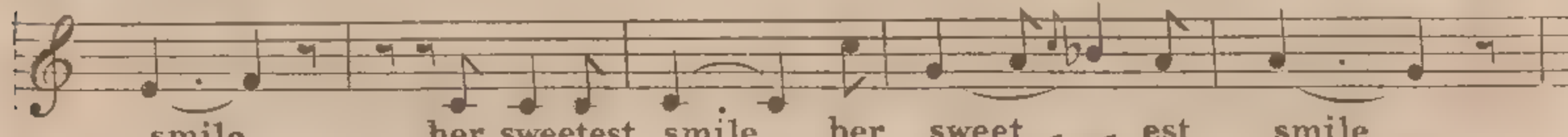
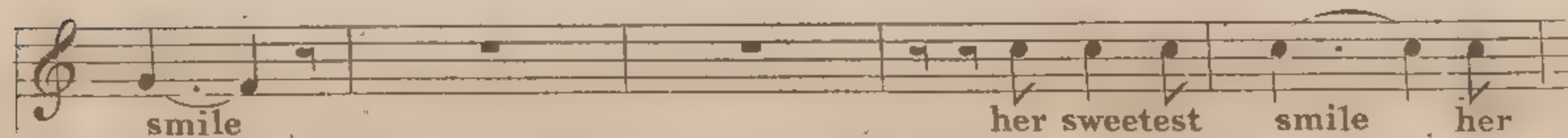
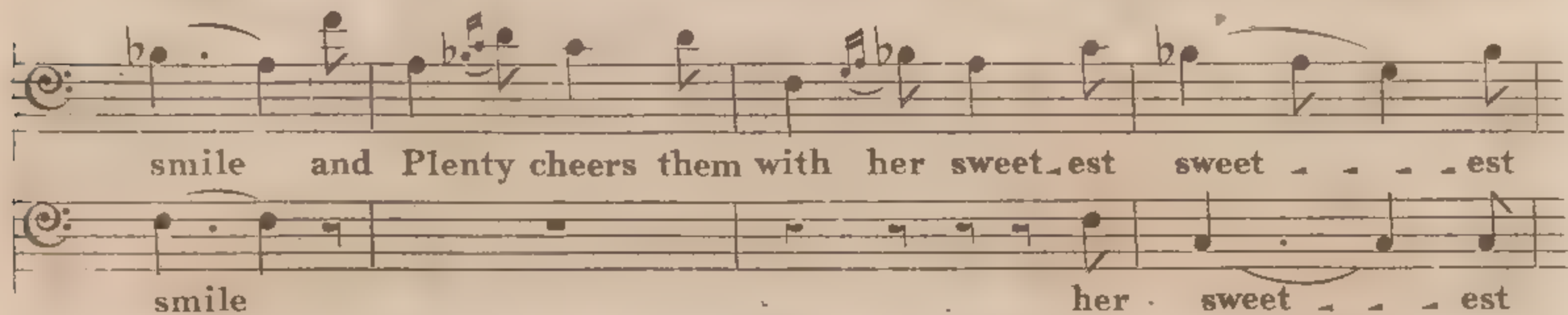
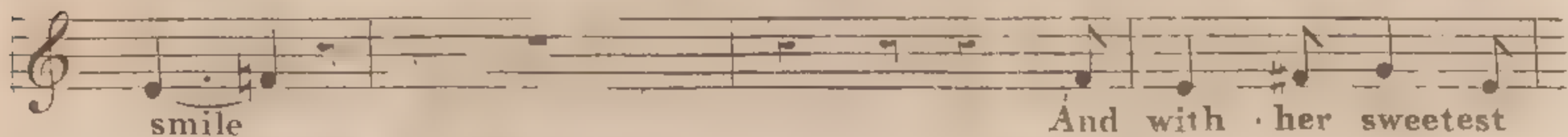
The second system of the musical score continues the vocal and piano parts. The lyrics are: 'her sweetest smile her', 'her smile her', 'her sweetest smile her', and 'with her'.

sweetest sweetest smile her sweetest smile her sweetest sweetest
 smile her smile her smile her smile her

sweetest sweetest smile her sweetest smile her sweetest sweetest
 smile sweetest smile

smile And Plenty cheers them with her sweetest
 smile And with her sweetest

smile And Plenty cheers them with her sweetest sweetest
 smile her



Cres. sweet - est smile her sweetest sweetest smile
dim. sweet - est sweet - est sweet - est smile
Cres. sweet - est smile her sweetest sweetest smile and
dim. sweet - est smile and Plen - ty
Cres. and Plen - ty cheers them and Plenty cheers them with her sweetest
and Plen - ty smiles and Plenty cheers them with her sweetest
Plen - ty sweet - ly smiles
cheers them with her smile her

First system of music. It consists of three vocal staves (soprano, alto, and tenor) and a piano accompaniment. The lyrics for the vocal parts are "sweet - est smile". The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand.

sweet - est smile

sweet - est smile

sweet - est smile

sweet - est smile

Second system of music. It continues the vocal and piano parts from the first system. The lyrics for the vocal parts are "her sweetest smile her sweetest smile her" and "her sweet - est smile her sweet - est smile and". The piano accompaniment continues with its flowing melody and supporting bass line.

her sweetest smile her sweetest smile her

her sweet - est smile her sweet - est smile and

her sweet - est smile her sweet - est smile and

her smile her smile

sweet - est smile sweet - est smile

Plen - ty cheers them with her sweet - est smile

Plen - ty cheers them with her sweet - est smile

her sweet - est smile

CORO TEMPO PRIMO

Aw'd by thy word - - has fled - - this

Aw'd by thy word has fled this hap - - py

Aw'd by thy word - - has fled this hap - - py happy

Aw'd by thy word has fled this happy Isle has fled - - -

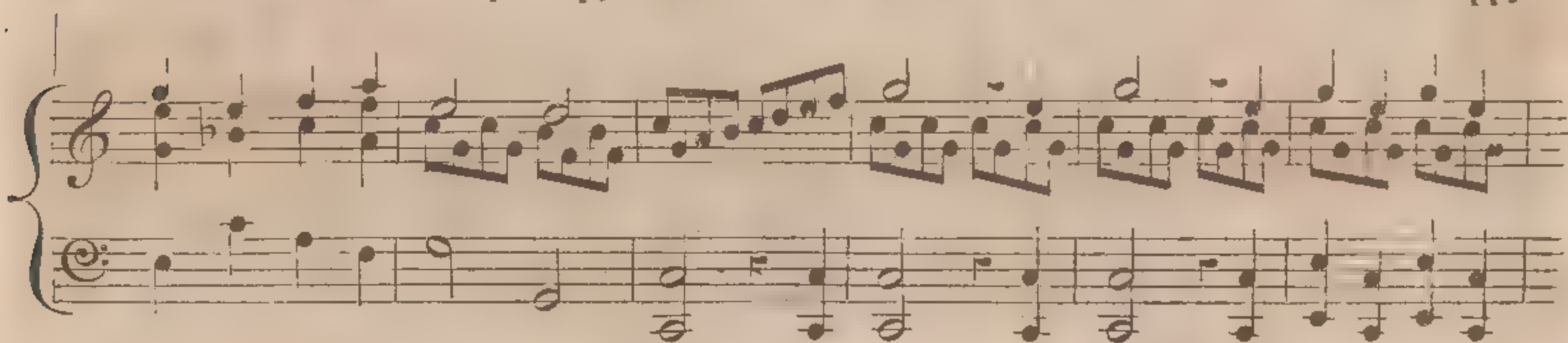
TEMPO PRIMO

fled this happy hap - - py Isle has fled has fled has fled this happy

Isle has fled this hap - - py Isle has fled has fled has fled this happy

Isle has fled this hap - - py Isle has fled has fled has fled this happy

has fled this hap - - py Isle has fled has fled has fled this happy



Isle has fled has fled has fled this happy Isle has fled has

Isle has fled has fled has fled this happy Isle has fled has

Isle has fled has fled has fled this happy Isle has fled has

Isle has fled has fled has fled this happy Isle has fled has



fled has fled this happy Isle and Plenty cheers them with her sweet

fled has fled this happy Isle and Plenty cheers them with her sweet

fled has fled this Isle and Plenty cheers them with her sweet

fled has fled this Isle and Plenty cheers them with her sweet

est smile with her sweet est

est smile with her sweet est

est smile with her sweet est

est smile with her sweet est

f *fx* *fx*

with her sweet est smile her

with her sweet est sweet est smile her

with her sweet est smile her

with her sweet est smile her

Cres. *ff*

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics written below them. The piano accompaniment is in treble and bass clefs, with a crescendo marking and a fortissimo (ff) dynamic.

sweetest smile her sweetest smile

sweetest smile her sweetest smile

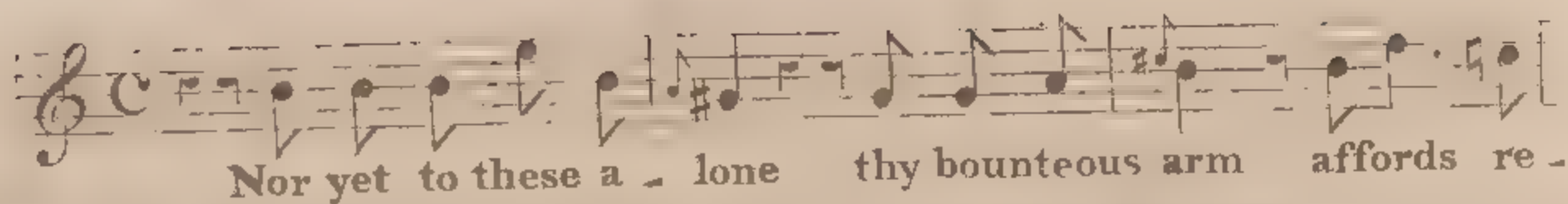
sweetest smile her sweetest smile

sweetest smile her sweetest smile

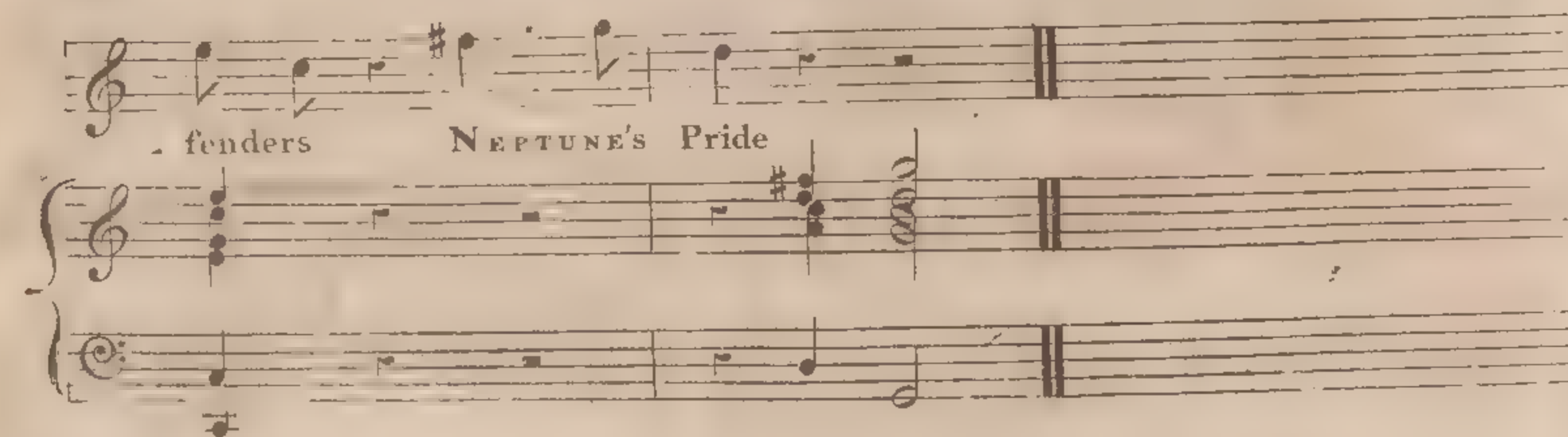
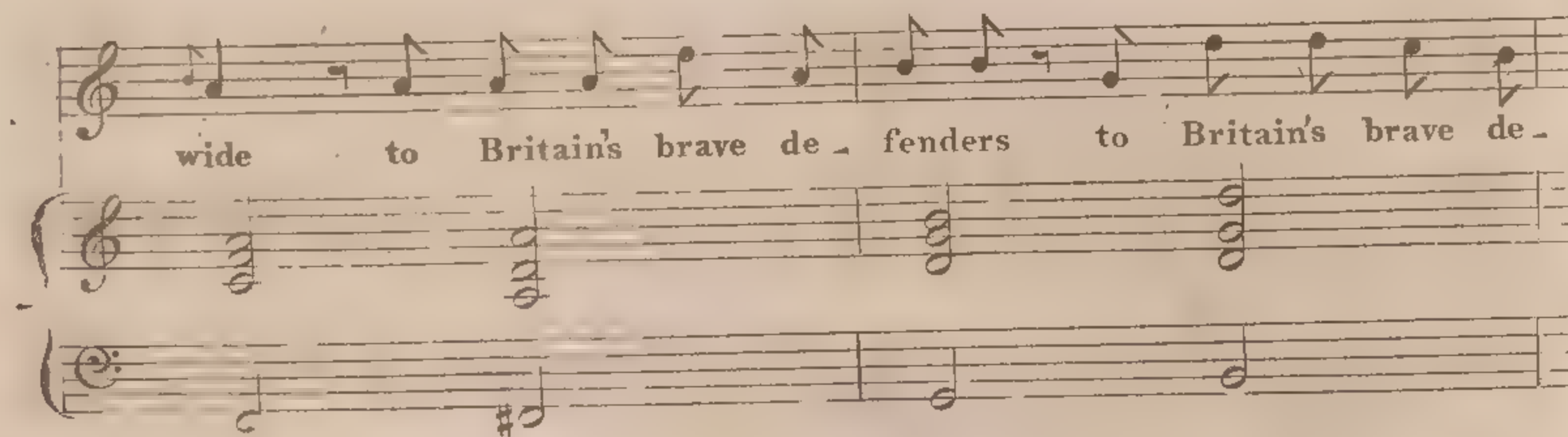
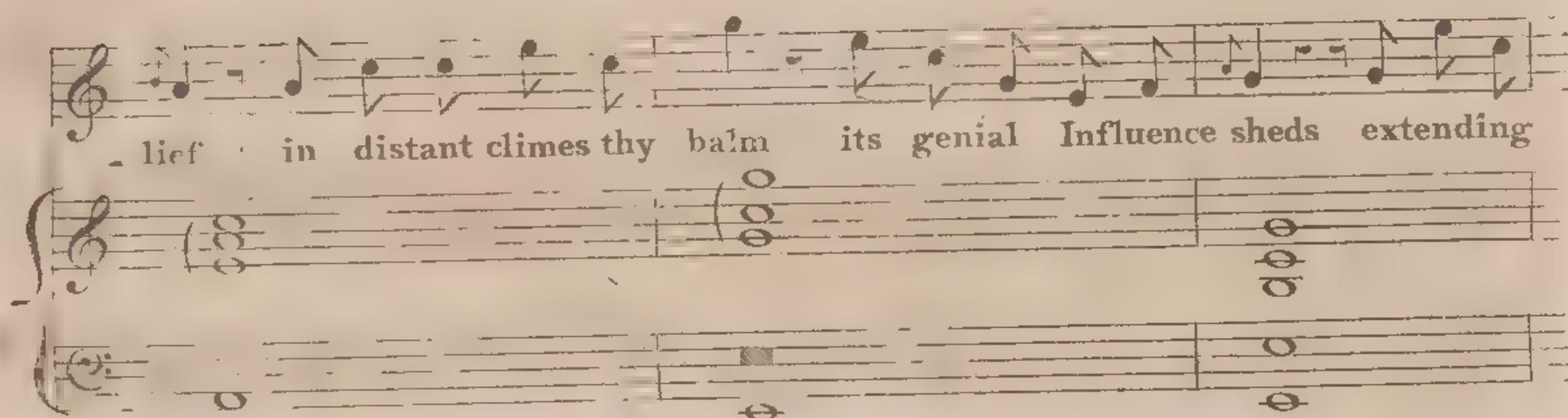
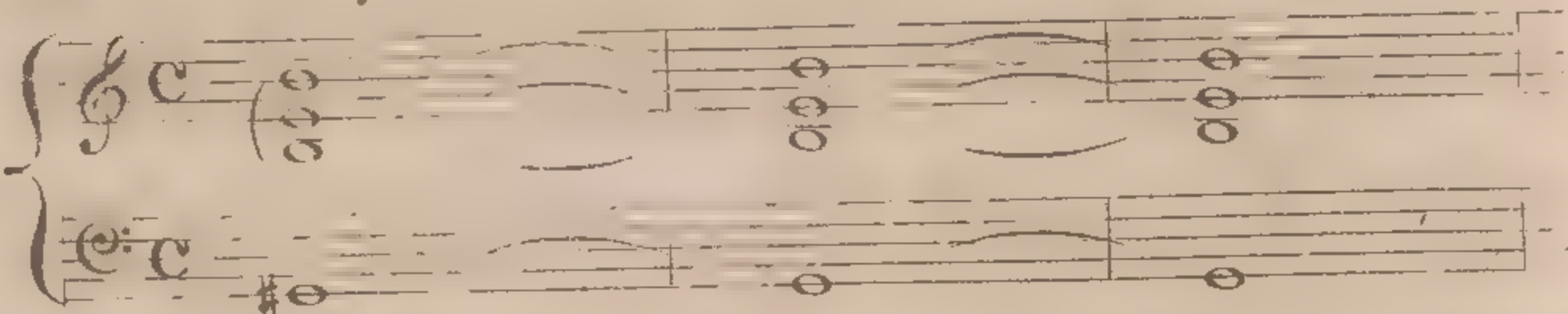
fz *fz*

The second system continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The lyrics are repeated. The piano accompaniment includes fortissimo (fz) markings.

TENORE



RECITATIVE



ANDANTE MAESTOSO

TENORE

AIR

First system of musical notation. The Tenor part is on a single staff. The piano accompaniment consists of two staves (treble and bass clef) in 3/4 time. The piano part begins with a forte (*f*) dynamic marking and includes a trill (*tr*) in the right hand.

Second system of musical notation. The piano accompaniment continues on two staves. A piano (*p*) dynamic marking is present in the right hand.

Third system of musical notation. The Tenor part has the lyrics "The Warrior the". The piano accompaniment has the word "for" written below the left hand in two places. Dynamics include *tr* and *f*.

Fourth system of musical notation. The Tenor part has the lyrics "Warrior who in fo reign". The piano accompaniment has a forte (*f*) dynamic marking. The system concludes with a final cadence.

p
Lands has sigh'd has sigh'd

f *pp*

lr
the ling'ring hours a way has sigh'd

has sigh'd the ling'ring hours

lr
a way

pp

ALLEGRO
VIVACE

Now joyful thanks the lib' - - ral hands

which all his dang' - - rous toils re - pay now joyful thanks the

lib - - ral hands which all his dang' - - rous toils re - -

pay which all his dang' - - rous toils re - pay which

all his toils his toils re - pay which all his

p *f*

This system contains the first four measures of the piece. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics 'all his toils his toils re - pay which all his' are written below the staff. The piano accompaniment starts with a grand staff (treble and bass clefs). The first measure of the piano part is marked with a piano (*p*) dynamic, and the fourth measure is marked with a forte (*f*) dynamic.

toils his dang'rous toils re - pay

f

This system contains measures 5 through 8. The vocal line continues with the lyrics 'toils his dang'rous toils re - pay'. The piano accompaniment continues in the grand staff. A forte (*f*) dynamic is indicated in the fifth measure of the piano part.

The War rior the War

tr *p*

This system contains measures 9 through 12. The vocal line has the lyrics 'The War rior the War'. The piano accompaniment features a trill (*tr*) in the ninth measure and a piano (*p*) dynamic in the tenth measure.

rior the War rior who in fo - reign lands

tr *f*

This system contains measures 13 through 16. The vocal line has the lyrics 'rior the War rior who in fo - reign lands'. The piano accompaniment features a trill (*tr*) in the thirteenth measure and a forte (*f*) dynamic in the sixteenth measure.

now joyful thanks the lib - ral hands which all his dang' - rous

f *p* *f*

toils re - pay now joyful thanks the lib' - ral

for *f* *p*

hand, which all his dang' - rous toils re - pay

f *fz* *fz* *p*

which all his dang'rous toils re - pay

f *p* *f*

now joyful thanks the lib'ral hands which all his

dang'rous toils re-pay which all his toils his

toils re-pay which all his dang'rous toils re-

- pay which all his toils his toils re-pay which

all his dang'rous toils re - pay which all

Cres

This system contains the first four measures of the piece. It features a vocal line and a piano accompaniment. The lyrics are 'all his dang'rous toils re - pay which all'. The piano part includes a crescendo marking 'Cres'.

his toils his dang'rous toils re - pay

lr *f*

This system contains measures 5 through 8. The lyrics are 'his toils his dang'rous toils re - pay'. The piano part features a forte marking 'f'.

fx *fx* *ff*

This system contains measures 9 through 12. The piano part features dynamic markings 'fx', 'fx', and 'ff'.

fx

This system contains the final four measures of the piece, ending with a double bar line. The piano part features a forte marking 'fx'.

LARGO e PIANO

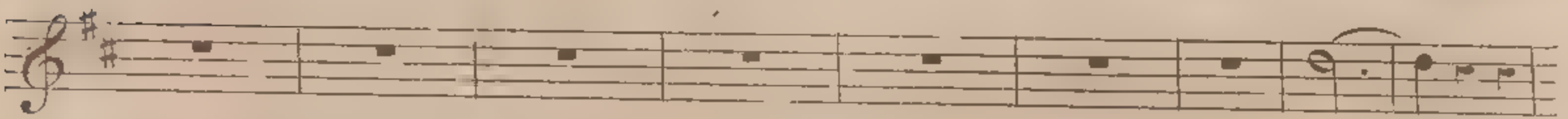
RECITATIVE

though in solemn Gratitude in solemn Gratitude we mourn a Hero

slain! A Hero slain! from us for ever torn Still Britain's

Sons their Patriot zeal shall prove and future NELSONS claim their Country's love

CORO. ANDANTE.



Sound



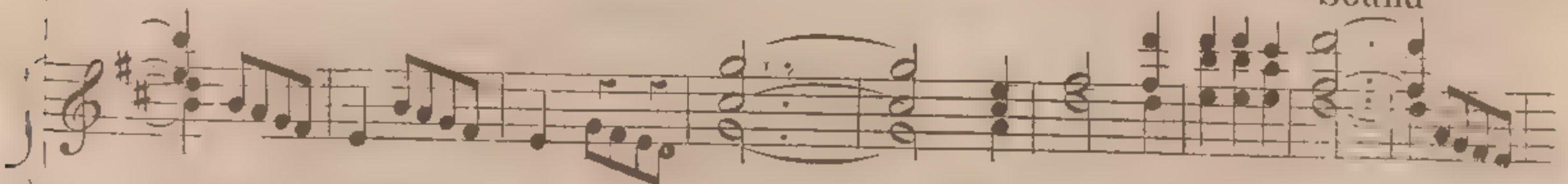
Sound



Sound



Sound



This page contains a handwritten musical score, likely for a vocal and piano piece. The notation is in ink on aged, slightly discolored paper. The score is organized into three systems, each consisting of a vocal staff and a piano accompaniment.

System 1 (Top): The vocal staff is in treble clef with a key signature of one sharp (F#). It contains two measures of music, each followed by the word "Sound" written below the staff. The piano accompaniment is in bass clef and consists of two staves. The first staff has two measures of music, each followed by "Sound". The second staff also has two measures of music, each followed by "Sound".

System 2 (Middle): This system features a more complex piano accompaniment. The vocal staff is in treble clef with a key signature of one sharp. The piano accompaniment consists of two staves, both in bass clef, with a key signature of one sharp. The piano part includes intricate sixteenth-note patterns and chords. The vocal part has two measures of music, each followed by "Sound".

System 3 (Bottom): Similar to the middle system, this system has a complex piano accompaniment. The vocal staff is in treble clef with a key signature of one sharp. The piano accompaniment consists of two staves in bass clef with a key signature of one sharp. The piano part features dense sixteenth-note textures. The vocal part has two measures of music, each followed by "Sound".

Sound ev'ry voice Sound ev'ry voice
Sound ev'ry voice Sound ev'ry voice
Sound ev'ry voice Sound ev'ry voice
Sound ev'ry voice Sound ev'ry voice

The first system consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, with the fifth staff at the bottom. Each staff contains the lyrics "Sound ev'ry voice". The piano accompaniment is written for the left and right hands, with the right hand playing a melody of eighth and sixteenth notes, and the left hand providing a harmonic accompaniment.

sound ev'ry voice let peal - - - ing
sound ev'ry voice let peal - - - ing
sound ev'ry voice let peal - - - ing
sound ev'ry voice let peal - - - ing

The second system continues the musical piece with five vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, with the fifth staff at the bottom. Each staff contains the lyrics "sound ev'ry voice let peal - - - ing". The piano accompaniment is written for the left and right hands, with the right hand playing a melody of eighth and sixteenth notes, and the left hand providing a harmonic accompaniment.

Or - - - gans blow let peal - ing Or - - gans

Or - - gans peal - - - ing Or - - gans

peal - - - ing Or - - gans blow let

Or - - gans blow let let

blow let peal - ing Or - gans blow in full har -

blow let peal - ing Or - gans blow in full har -

peal - ing peal - ing Or - gans blow in full har -

peal - - - ing peal - ing Or - gans blow in full har -

mo - nious tones in full har -

mo - nious tones in full har -

mo - nious tones in full har -

mo - nious tones in full har -

mo - nious tones in full har -

This system contains five staves of music. The first four staves are vocal parts with lyrics. The fifth staff is a piano accompaniment. The music is in G major (one sharp) and 4/4 time. The lyrics are 'mo - nious tones in full har -'.

This block shows the piano accompaniment for the first system, consisting of two staves. The right hand plays a series of chords and single notes, while the left hand plays a bass line. The music is in G major and 4/4 time.

mo - nious tones

mo - nious tones

mo - nious tones

mo - nious tones

mo - nious tones

This system contains five staves of music. The first four staves are vocal parts with lyrics. The fifth staff is a piano accompaniment. The music is in G major and 4/4 time. The lyrics are 'mo - nious tones'.

This block shows the piano accompaniment for the second system, consisting of two staves. The right hand plays a series of chords and single notes, while the left hand plays a bass line. The music is in G major and 4/4 time.

DUETTO LARGO e PIANO

TENORE

BASSO

ORGANO SOLO

DIAPASONS

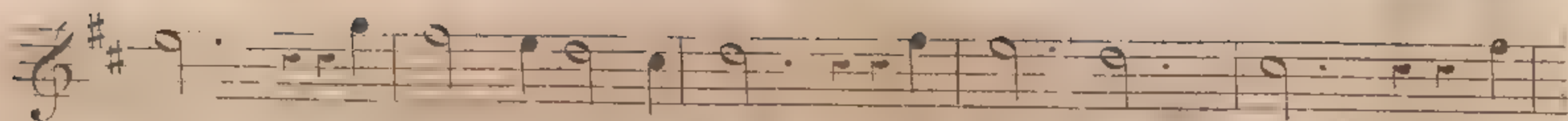
Musical score for Tenor, Bass, and Organ Solo (Diapasons) in G major, 6/4 time. The organ part features a complex texture of chords and moving lines in both hands.

Or breathing breathing
Or breathing breathing

pp

soft a long the sa cred walls or breathing breathing
soft a long the sa cred walls or breathing breathing

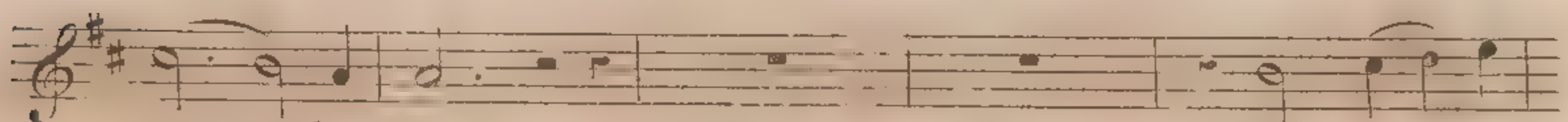
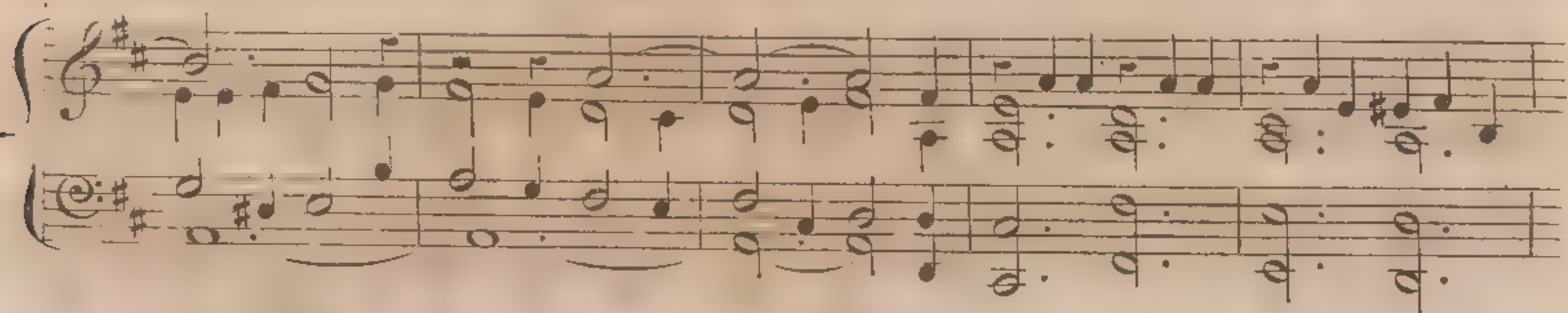
Organ solo section.



soft a - long the sacred walls in Ca - dence low in



soft a - long the sacred walls in Ca - dence low in



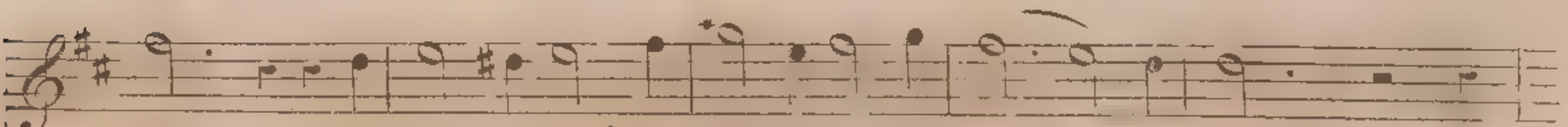
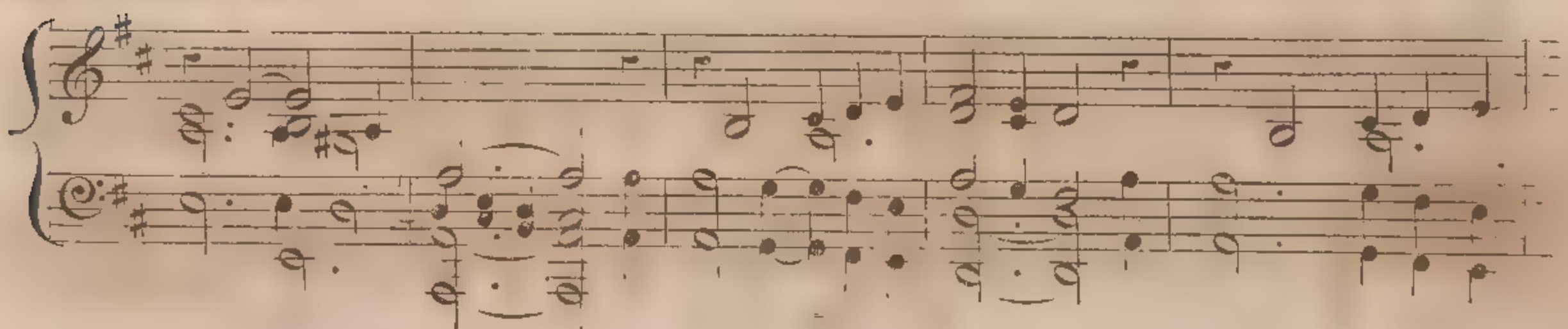
ca - dence low

Or breathing



ca - dence low

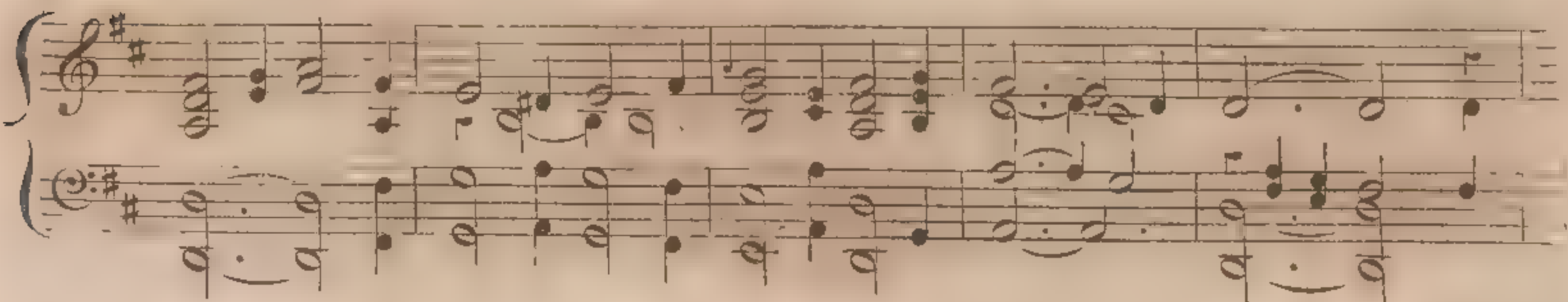
Or breath - ing

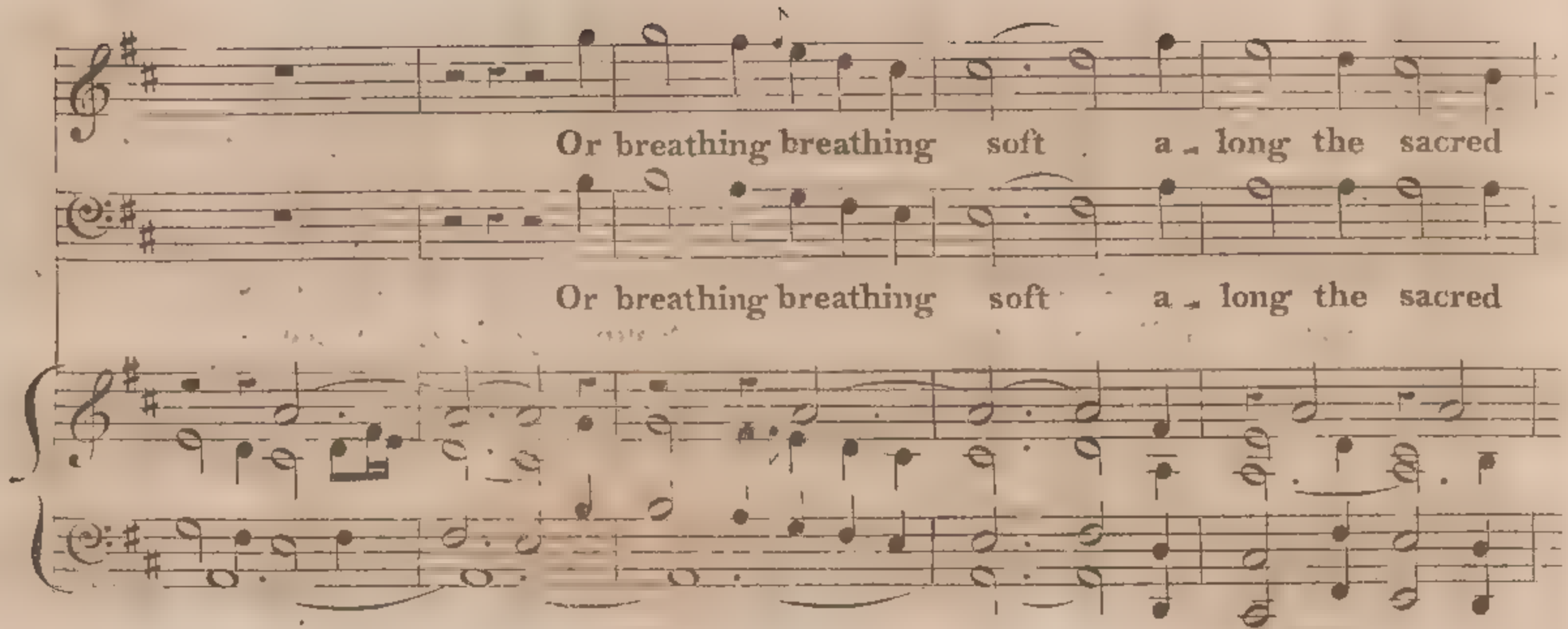


soft Or breathingbreathingsoft in Cadence Ca - dence low



soft Or breathingbreathingsoft in Cadence Ca - dence low

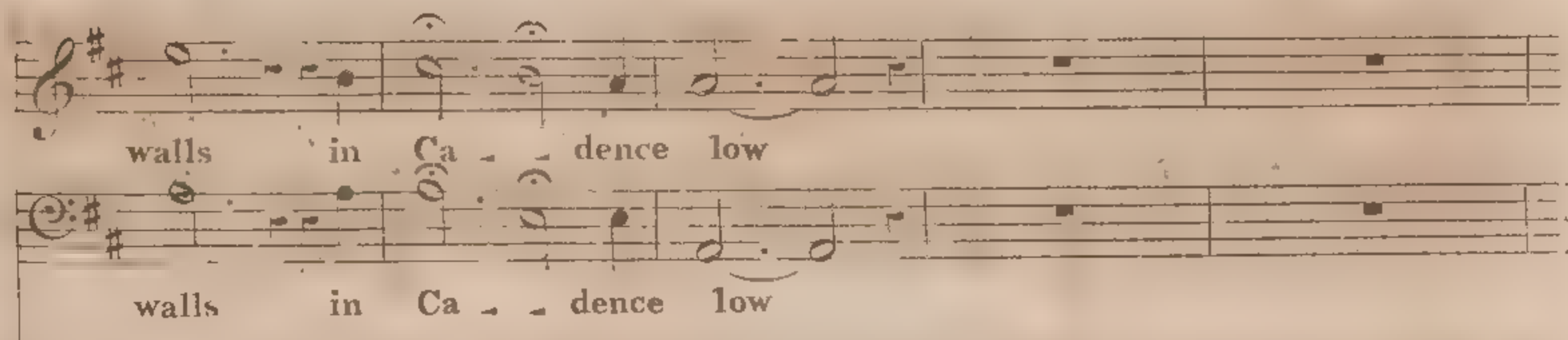




Or breathing breathing soft a long the sacred

Or breathing breathing soft a long the sacred

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics underneath them. The piano accompaniment is written for the left and right hands.



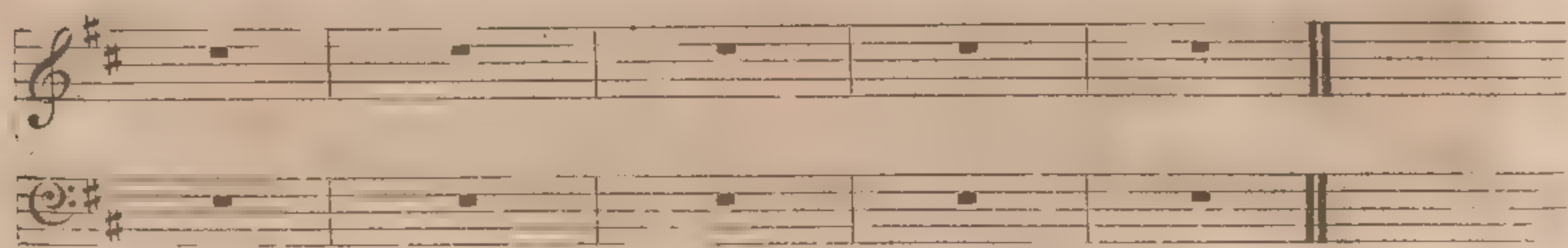
walls in Ca dence low

walls in Ca dence low

This system continues the musical piece with two vocal staves and piano accompaniment. The lyrics are repeated.



This system features a piano accompaniment for the third system, with no vocal staves.



This system contains two vocal staves and a piano accompaniment, ending with a double bar line.



Segue il Coro

This system features a piano accompaniment for the fifth system, ending with a double bar line. The text "Segue il Coro" is written at the bottom right.

Sound ev'ry voice Sound ev'ry voice

Sound ev'ry voice Sound ev'ry voice

Sound ev'ry voice Sound ev'ry voice

Sound ev'ry voice Sound ev'ry voice

sound ev'ry voice let peal ing Or

sound ev'ry voice let peal ing Or

sound ev'ry voice let peal ing peal

sound ev'ry voice let peal ing Or

Ped

gans blow let peal ing Or gans blow

gans peal ing Or gans blow

ing Or gans blow let peal

gans blow let let peal

Ped

let pealing Or gans blow in full har

let pealing Or gans blow in full har

ing pealing Or gans blow in full har

ing pealing Or gans blow in full har

mo - nious tones in full

mo - nious tones in full

mo - nious tones in full

mo - nious tones in full

mo - nious tones in full

har - mo - nious tones

har - mo - nious tones

har - mo - nious tones

har - mo - nious tones

CORO ALLEGRO MODERATO

'Till Heav'n re- ceives then raptur'd Strains a - - loft then

'Till Heav'n re - - ceives then

The first system of the musical score for the Coro. It consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Till Heav'n re- ceives then raptur'd Strains a - - loft then. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

ALLEGRO MODERATO

- raptur'd Strains a - - loft the Strains a - - loft 'till Heav'n re

- raptur'd Strains a - - loft the Strains a - - loft 'till Heav'n re

'Till Heav'n re - ceives then raptur'd Strains a -

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: - raptur'd Strains a - - loft the Strains a - - loft 'till Heav'n re. The piano accompaniment continues with a similar melodic and harmonic structure.

ceives the Strains a - - loft then rap - - tur'd Strains a - -

ceives then rap - - tur'd Strains then rap - - tur'd Strains a - -

- loft the Strains a - - loft the Strains a - -

- loft 'till Heav'n re - ceives then rap - - tur'd Strains 'till Heav'n re -

- loft 'till Heav'n re - ceives 'till Heav'n re -

- loft 'till Heav'n re - ceives the Strains 'till Heav'n re -

'Till Heav'n re - ceives then raptur'd Strains a -

ceives the Strains a loft the Strains a loft 'till Heav'n re -

ceives the Strains a loft the Strains a loft 'till Heav'n re -

ceives the Strains a loft the Strains a loft 'till Heav'n receives the

loft thenraptur'd Strains a loft the Strains a loft 'till Heav'n re -

ceives the Strains a loft 'till Heav'n re - ceives the Strains a -

ceives the Strains a loft 'till Heav'n re - ceives the Strains a -

the Strains a loft 'till Heav'n re - ceives the Strains a -

ceives the Strains a loft 'till Heav'n re - ceives the Strains a -

loft let

loft 'till Heav'n re_ceives the Strains a loft th'enraptur'd Strains a --

loft 'till Heav'n re_ceives the Strains a -- loft th'enraptur'd Strains a --

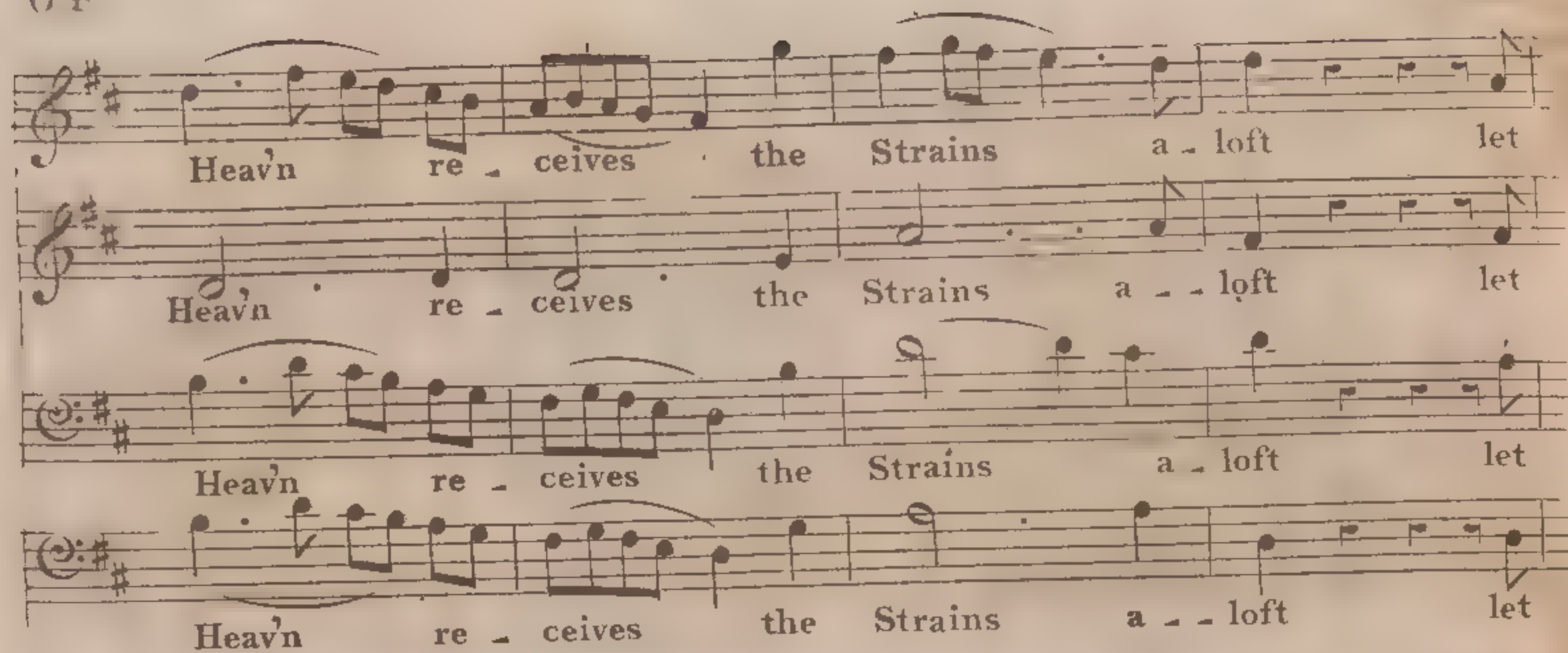
loft 'till Heav'n re_ceives the Strains a loft th'enraptur'd Strains a --

pealing pealing Or_gans blow 'till Heav'n receives the Strains a loft 'till

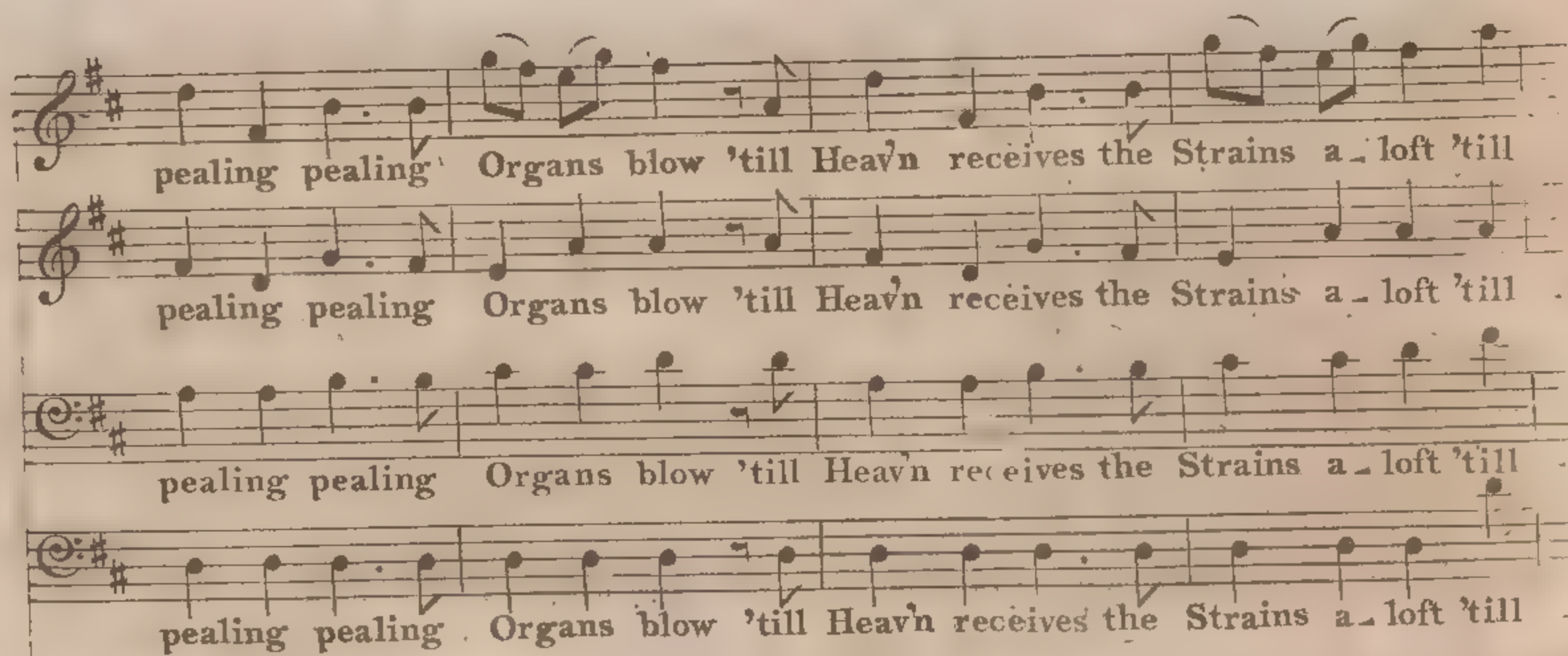
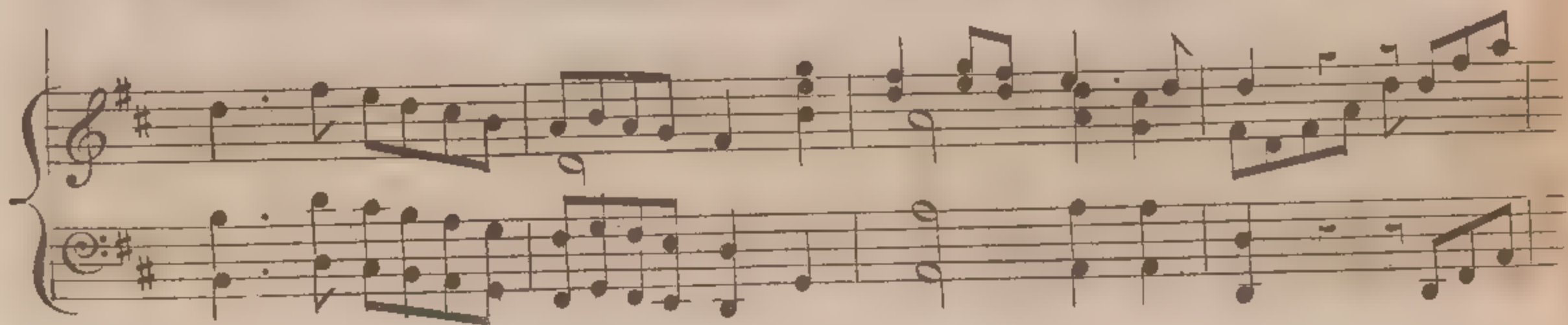
loft let pealing Or_gans blow 'till Heav'n receives the Strains a loft 'till

loft let pealing Or_gans blow 'till Heav'n receives the Strains a loft 'till

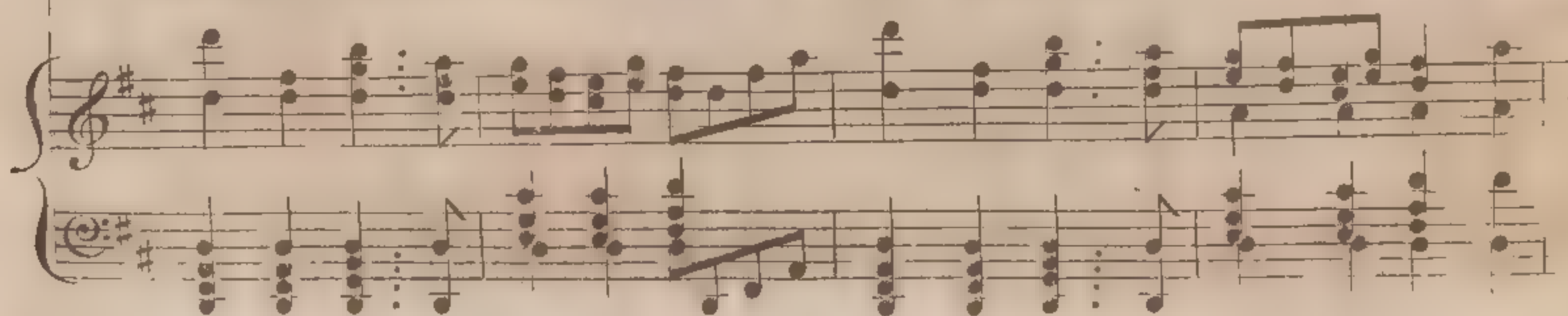
loft let pealing Or_gans blow 'till Heav'n receives the Strains a loft 'till



Heav'n re - ceives the Strains a - loft let
Heav'n re - ceives the Strains a - loft let
Heav'n re - ceives the Strains a - loft let
Heav'n re - ceives the Strains a - loft let



pealing pealing' Organs blow 'till Heav'n receives the Strains a - loft 'till
pealing pealing' Organs blow 'till Heav'n receives the Strains a - loft 'till
pealing pealing' Organs blow 'till Heav'n receives the Strains a - loft 'till
pealing pealing' Organs blow 'till Heav'n receives the Strains a - loft 'till



Heav'n. re - ceives then rap - tur'd Strains a - - loft

Heav'n re - ceives then rap - tur'd Strains a - - loft 'till Heav'n re - -

Heav'n re - ceives then rap - tur'd Strains a - - loft 'till Heav'n re - -

Heav'n re - ceives then rap - tur'd Strains a - - loft 'till Heav'n re - -

'till Heav'n re - -

- ceives the Strains a - - loft the Strains a - -

- ceives then rap - - tur'd Strains 'till Heav'n re - ceives the Strains a - -

- ceives then rap - - tur'd Strains 'till Heav'n re - ceives the Strains a - -

- ceives then rap - - tur'd Strains 'till Heav'n re - ceives the Strains a - -

ceives then rap - tur'd strains the strains a - - loft 'till Heav'n re - -

loft Heav'n - - -

loft 'till Heav'n re - ceives the strains a - - loft 'till Heav'n re - -

loft 'till Heav'n re - ceives the strains a - - loft

ceives the strains a - - loft 'till Heav'n re - ceives the Strains a - -

ceives the strains

ceives the strains a - - loft 'till Heav'n re - ceives the Strains a - -

the strains a - - loft 'till Heav'n re - ceives the Strains a - -

loft 'till Heav'n re - ceives the Strains a - loft let peal - ing

Strains re - ceives the Strains the Strains a - loft let peal - ing

loft 'till Heav'n re - ceives the Strains a - loft let peal - ing

loft the Strains a - loft let peal - ing

The first system consists of four staves. The top two staves are for voices (Soprano and Alto), and the bottom two are for piano accompaniment (Treble and Bass clefs). The key signature has two sharps (F# and C#). The lyrics are written below the vocal staves.

Or - gans blow 'till Heav'n re - ceives the Strains a -

peal - ing Or - gans blow 'till Heav'n re - ceives the Strains a -

Or - gans blow 'till Heav'n re - ceives the Strains a -

peal - ing Or - gans blow 'till Heav'n re - ceives the Strains a -

The second system also consists of four staves, with the same layout as the first system. The lyrics continue across the vocal staves.

The third system shows the piano accompaniment for the third system of the piece, consisting of two staves (Treble and Bass clefs) with the same key signature and musical notation as the previous systems.

loft 'till Heav'n re - ceives 'till Heav'n re -

loft 'till Heav'n re - ceives the Strains a - loft 'till Heav'n re -

loft 'till Heav'n re - ceives the Strains a - loft 'till Heav'n re -

loft 'till Heav'n re - ceives the Strains a - loft 'till Heav'n re -

- ceives the Strains a - loft 'till Heav'n re - ceives the Strains a -

- ceives the Strains a - loft 'till Heav'n re - ceives the Strains a -

- ceives the Strains a - loft 'till Heav'n re - ceives the Strains a -

- ceives the Strains a - loft the Strains a -

loft then rap-tur'd Strains the Strains a loft 'till Heav'n re

loft then rap-tur'd Strains the Strains a loft 'till Heav'n re

loft then rap-tur'd Strains the Strains a loft 'till Heav'n re

loft then rap-tur'd Strains a loft 'till Heav'n re

ceives the Strains a loft 'till Heav'n re ceives the Strains a

ceives the Strains a loft 'till Heav'n re ceives the Strains a

ceives the Strains a loft 'till Heav'n re ceives the Strains a

ceives the Strains a loft 'till Heav'n re ceives the Strains a

loft then rap tur'd Strains a loft then

loft then rap tur'd Strains a loft then

loft then rap tur'd Strains a loft then

loft then rap tur'd Strains a loft then

The first system consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, each with a treble and bass clef. The piano accompaniment is written for the right and left hands on grand staves. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "loft then rap tur'd Strains a loft then".

raptur'd Strains a loft then raptur'd Strains a loft then

raptur'd Strains a loft then raptur'd Strains a loft then

raptur'd Strains a loft then raptur'd Strains a loft then

raptur'd Strains a loft then raptur'd Strains a loft then

The second system continues the musical composition with four vocal staves and piano accompaniment. The lyrics are: "raptur'd Strains a loft then raptur'd Strains a loft then". The notation and key signature remain consistent with the first system.

rap - tur'd Strains

rap - tur'd Strains

rap - tur'd Strains

rap - tur'd Strains

The first system consists of four staves. The top two are vocal staves in treble clef with a key signature of one sharp (F#). The bottom two are piano accompaniment staves in bass clef with the same key signature. The lyrics "rap - tur'd Strains" are written below the vocal staves. The piano part features a series of chords and single notes.

ADAGIO

a - - - loft the Strains a - - - loft

a - - - loft the Strains a - - - loft

a - - - loft the Strains a - - - loft

a - - - loft the Strains a - - - loft

ADAGIO

FINE

The second system begins with the tempo marking "ADAGIO" above the first vocal staff. It contains four staves, similar to the first system. The lyrics "a - - - loft the Strains a - - - loft" are repeated across the vocal staves. The piano accompaniment includes a series of chords and single notes. The system concludes with the word "FINE" and a double bar line.

The Chorusses arranged singly for the PIANO FORTE or ORGAN.

INTRODUZIONE

ff LARGO

p *f* *pp*

cres *f* *p* *tr* *6* *6*

f *tr* *p*

ALLEGRO
MODERATO

This page contains a handwritten musical score for piano, consisting of eight systems of grand staves. Each system has a treble clef on the upper staff and a bass clef on the lower staff, both in common time (C). The notation includes various note values, rests, and accidentals. Dynamics such as *p* (piano) and *ff* (fortissimo) are indicated. The score is written in a fluid, cursive style characteristic of 18th or 19th-century manuscripts. The paper shows signs of age, including slight discoloration and wear along the edges.

Handwritten musical score for piano, consisting of eight systems of staves. The notation includes various musical symbols, dynamics, and articulations.

System 1: Treble and Bass staves. Treble staff begins with a piano (*p*) dynamic. The bass staff features a long, low note with a fermata.

System 2: Treble and Bass staves. Treble staff begins with a forte (*f*) dynamic. The bass staff begins with a piano (*p*) dynamic.

System 3: Treble and Bass staves. Treble staff includes a crescendo (*Cres*) marking. The bass staff includes a forte (*f*) dynamic.

System 4: Treble and Bass staves. The bass staff includes a piano (*p*) dynamic.

System 5: Treble and Bass staves. The bass staff includes a forte (*fx*) dynamic.

System 6: Treble and Bass staves. The bass staff includes a forte (*ff*) dynamic.

System 7: Treble and Bass staves. The bass staff includes a forte (*ff*) dynamic.

System 8: Treble and Bass staves. The bass staff includes a forte (*ff*) dynamic.

This page contains a handwritten musical score for a piece in G major, indicated by one sharp (F#) in the key signature. The score is organized into six systems, each consisting of a grand staff with a treble and a bass clef. The notation includes a variety of note values, rests, and articulation marks. Dynamic markings such as *p* (piano), *f* (forte), and *ff* (fortissimo) are used throughout. The manuscript shows signs of age, with some ink bleed-through and wear along the right edge.

System 1: Treble clef begins with a half note G4, followed by eighth notes. Bass clef has a whole note chord G2-B2-D3. Dynamics: *p*.

System 2: Treble clef continues with eighth notes. Bass clef has a whole note chord G2-B2-D3. Dynamics: *f*.

System 3: Treble clef has a half note G4, followed by eighth notes. Bass clef has a whole note chord G2-B2-D3. Dynamics: *ff*.

System 4: Treble clef has a half note G4, followed by eighth notes. Bass clef has a whole note chord G2-B2-D3. Dynamics: *ff*.

System 5: Treble clef has a half note G4, followed by eighth notes. Bass clef has a whole note chord G2-B2-D3. Dynamics: *ff*.

System 6: Treble clef has a half note G4, followed by eighth notes. Bass clef has a whole note chord G2-B2-D3. Dynamics: *ff*.

Handwritten musical score on page 76, featuring six systems of grand staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Key markings and features include:

- Dynamic markings:** *f* (first system), *ff* (third system), *Cres* (fifth system), *ff* (fifth system), *fz* (sixth system).
- Accidentals:** Numerous sharps and flats are used throughout the score.
- Figured Bass:** The bottom staff of the fifth system contains a series of figures (8, 8, 8, 8, 8, 8, 8, 8) indicating figured bass.
- Ornamentation:** The notation includes many ornaments, particularly in the upper staves.

LENTO
E
MAESTOSO

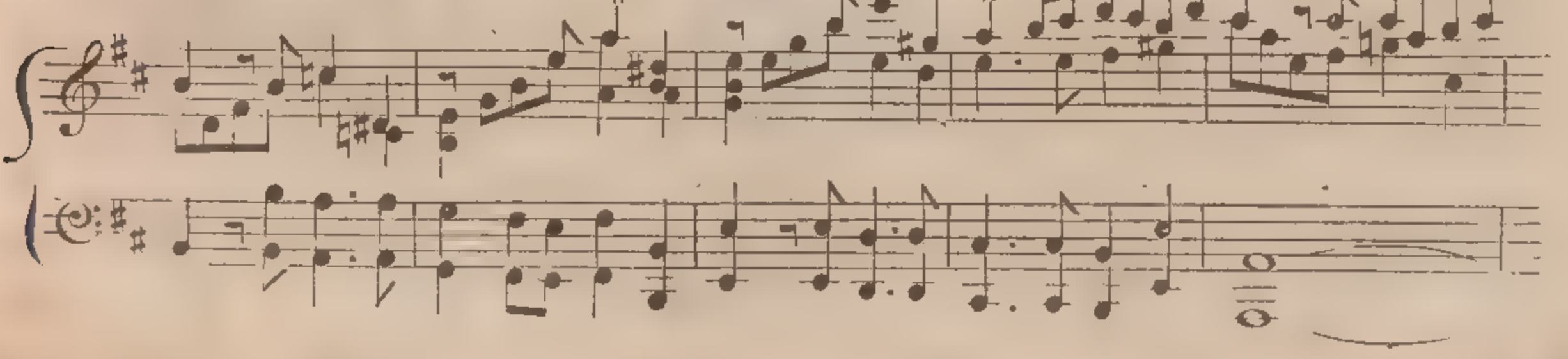
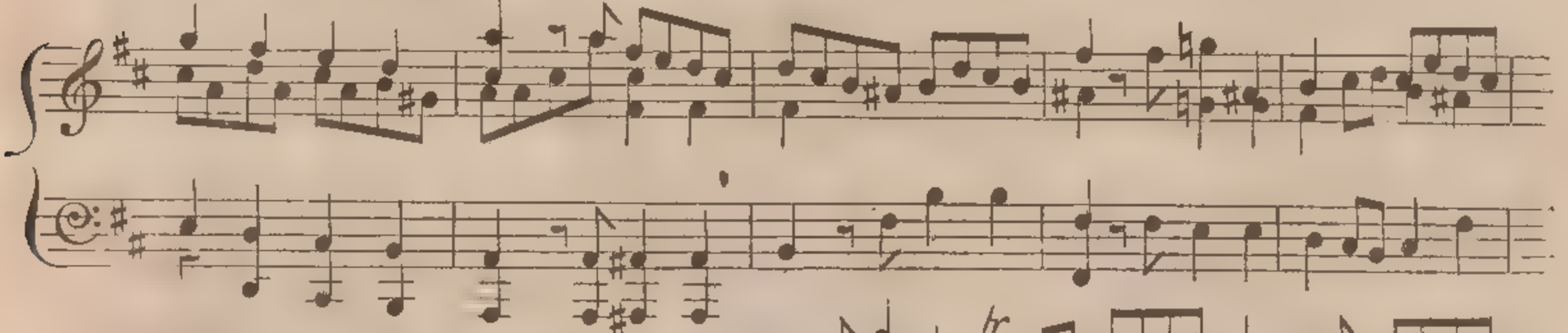
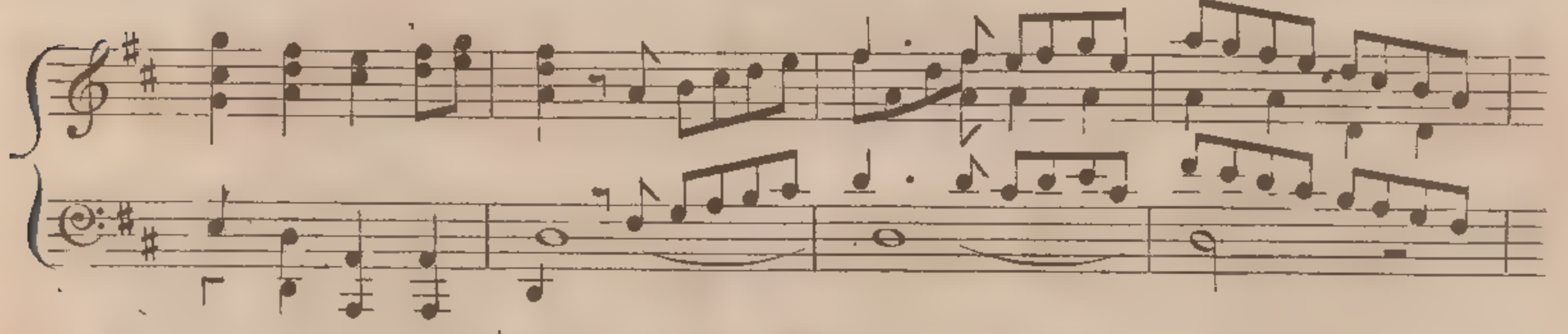
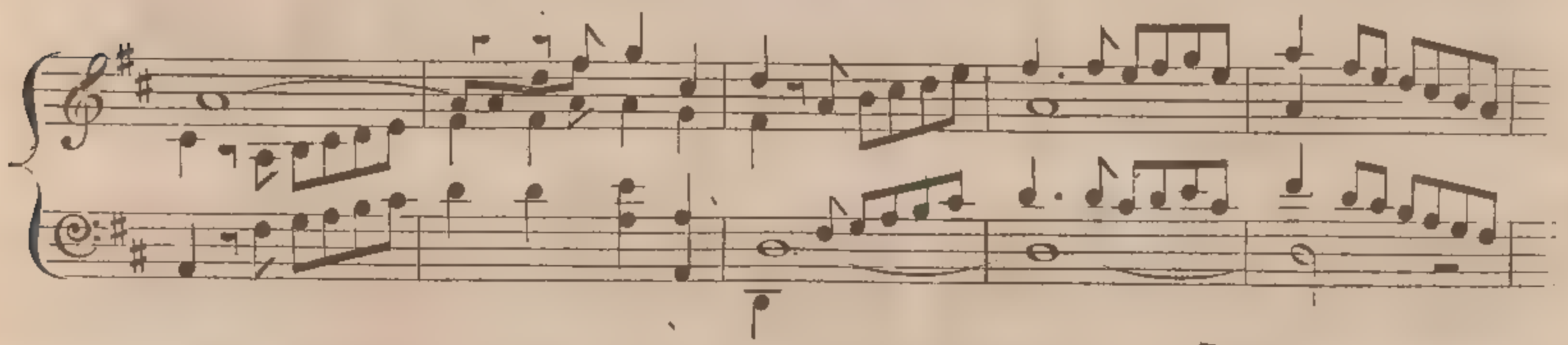
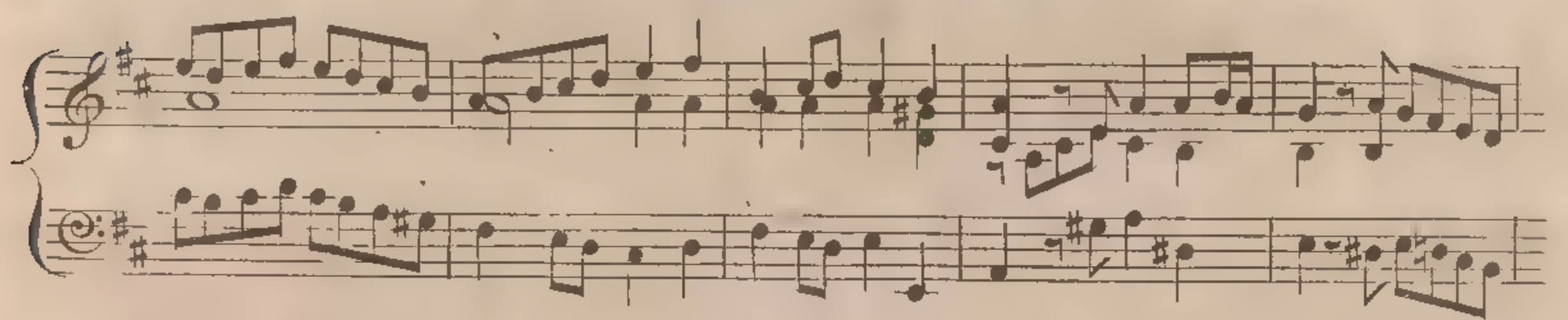
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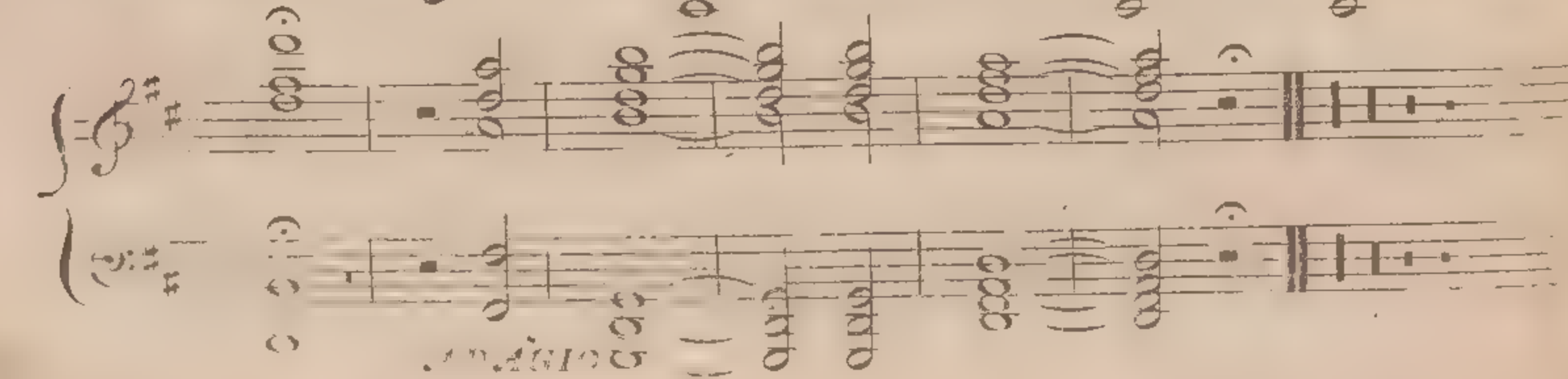
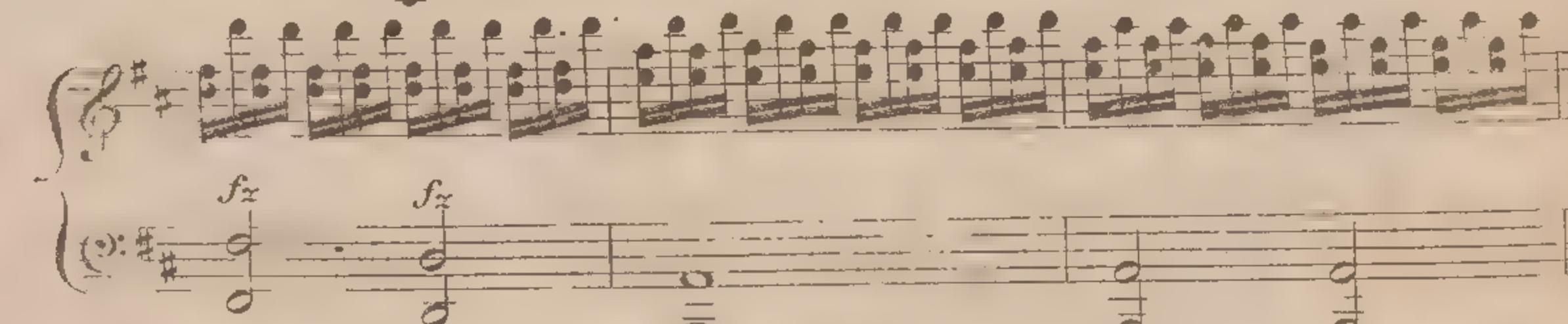
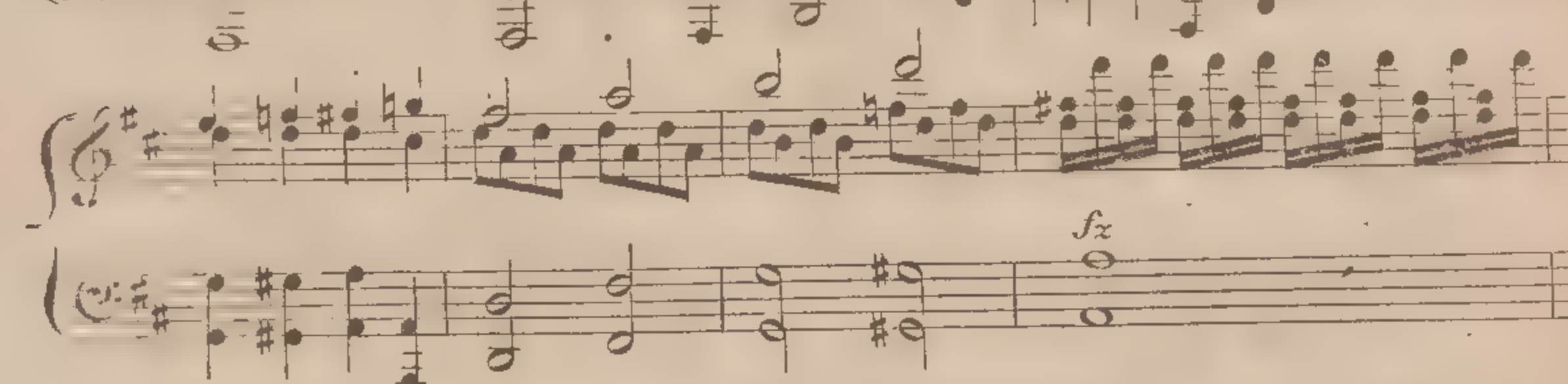
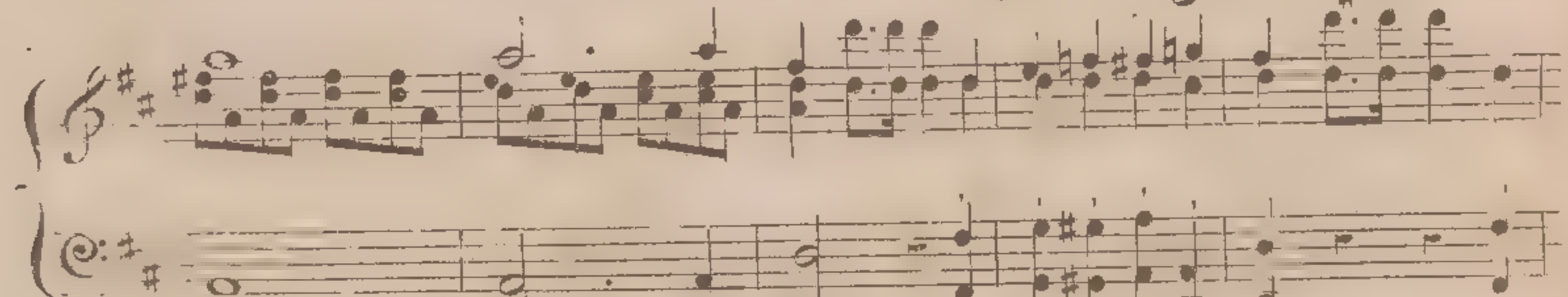
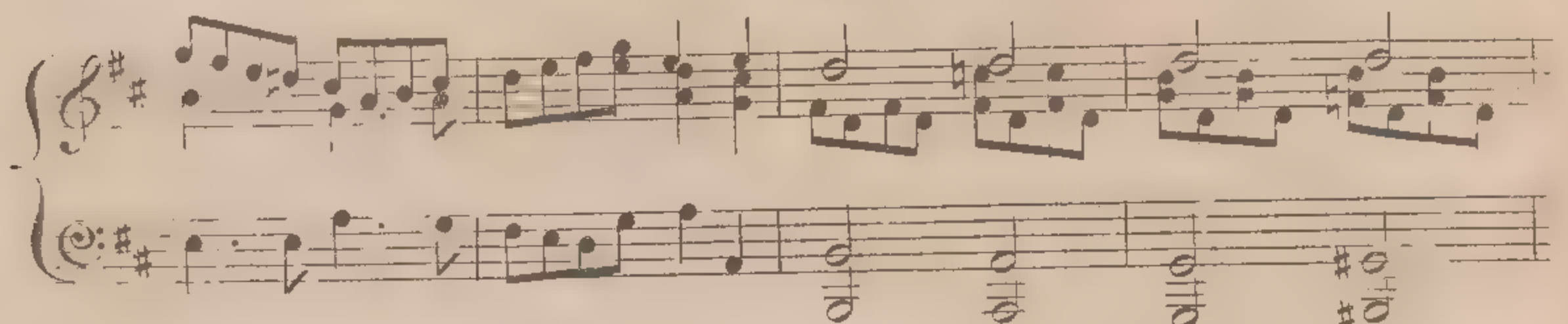
This musical score is for a piano piece, page 77, marked "Lento e Maestoso". The key signature is one sharp (F#) and the time signature is 3/4. The score begins with a forte (*f*) dynamic. It consists of eight systems of staves, each with a grand staff (treble and bass clef). The music features a variety of textures, including dense chordal passages, flowing arpeggiated lines, and more rhythmic, eighth-note passages. In the fifth system, there are two instances of the "PEDALE" instruction, indicating the use of the sustain pedal. The piece concludes with a final cadence in the eighth system.

ALLEGRO
MODERATO

This page contains a handwritten musical score for piano, consisting of six systems of music. Each system is written for two staves (treble and bass clef) and is in G major (one sharp) and common time (C). The tempo is marked "ALLEGRO MODERATO".

- System 1:** The right hand begins with a series of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment.
- System 2:** The right hand continues with more complex rhythmic patterns, including some triplets. A *tr* (trill) is marked at the end of the system.
- System 3:** The right hand features a series of sixteenth-note runs. The left hand has a more active accompaniment with eighth notes.
- System 4:** The right hand continues with sixteenth-note patterns. A *p* (piano) dynamic marking is present towards the end of the system.
- System 5:** The right hand has a melodic line with some rests. A *tr* (trill) is marked. The left hand has a bass line with some chords. A *ff* (fortissimo) dynamic marking is present.
- System 6:** The final system on the page, showing continued melodic and harmonic development in both hands.





2
From the Author
to Miss Crobie

(Concerto)

for the
PIANO FORTE,

With Accompaniments for a

Full Orchestra

Performed by the Author at the

Opera Concert Rooms &c

(composed & dedicated to)

MR. J. B. CRAMER,

by his Pupil

George Eugene Griffin.

Op 1.

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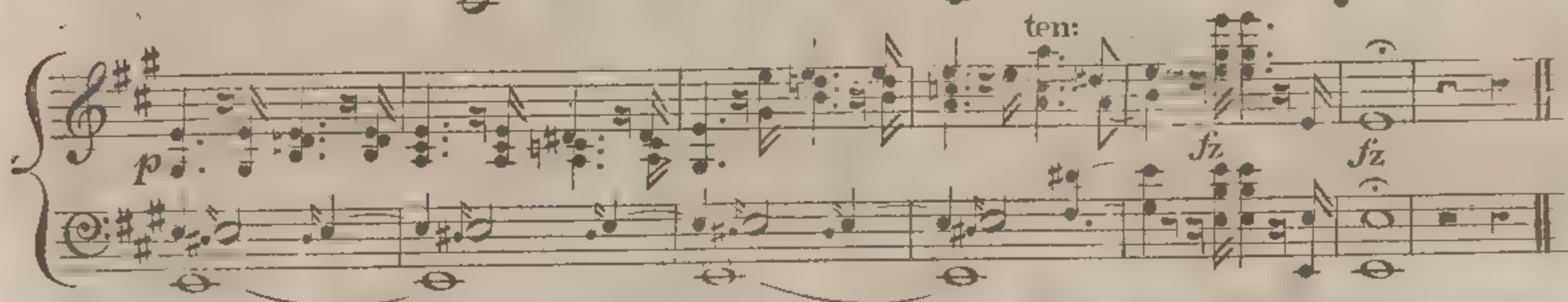
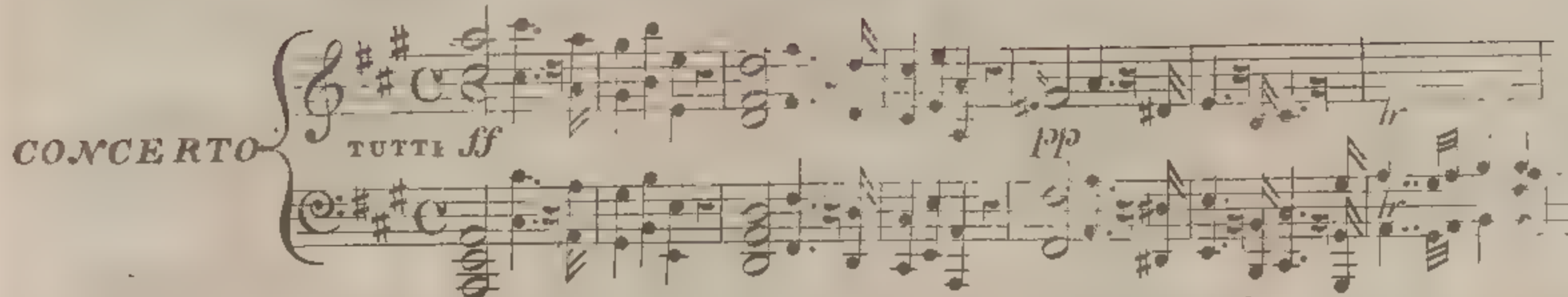
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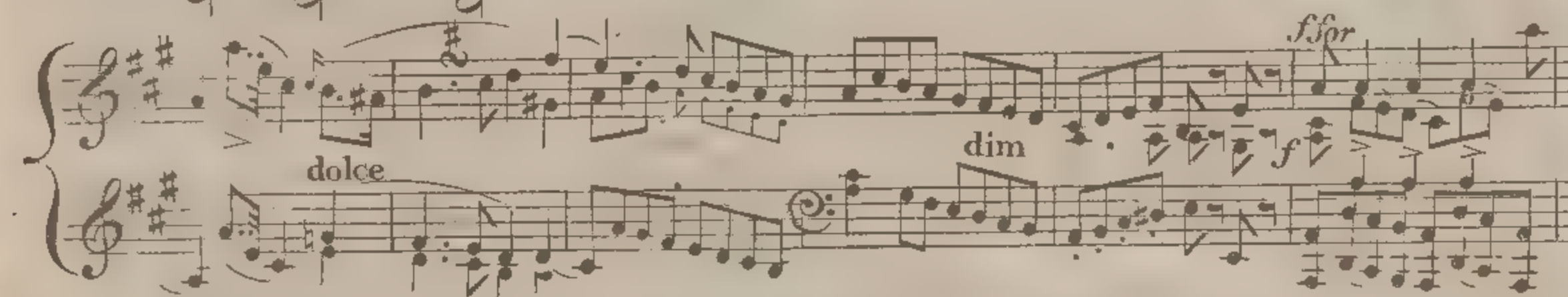
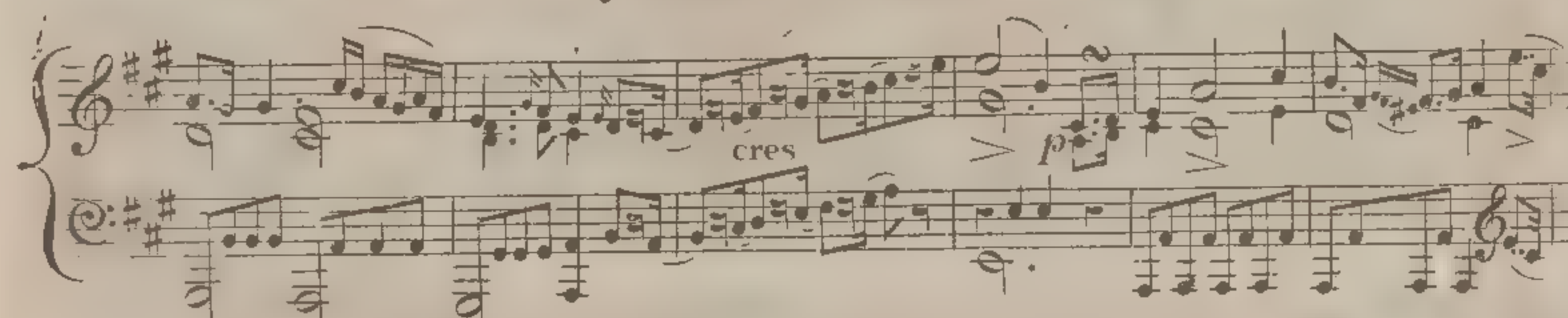
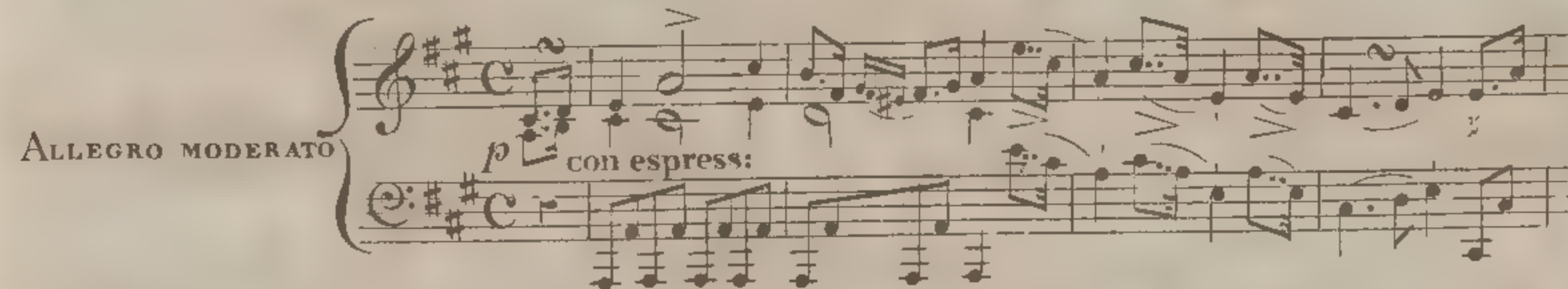




CONCERTO



ALLEGRO MODERATO



Handwritten musical score for Flute and Piano, Op. 1 by Griffin. The score is written on ten staves, with the first two staves for the Flute (FLAUTO) and the remaining eight staves for the Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. The Flute part is marked *dolce p* and features trills (tr) and slurs. The Piano part includes dynamic markings such as *dim*, *fz*, *ff*, *p*, and *pp*, and features slurs and accents. The score is written in a cursive, handwritten style.

7

The musical score consists of six systems, each with a piano (piano) and violin (violin) staff. The piano staves are on the left, and the violin staves are on the right. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. Dynamics include *fz* (forzando), *f* (forte), *sfz* (sforzando), *cres* (crescendo), *p* (piano), *dim* (diminuendo), and *loco* (ad libitum). The score also features a *Ped* (pedal) marking and a *RITARD* (ritardando) marking. The page number 7 is written in the top right corner.

fz *f* *loco*

fz *sfz*

fz *cres* *sfz* *p*

p *f* *p* *cres* *f*

loco *Ped* *f* *** *dim* *RITARD* *cres*

6

dolce con espres:

The musical score is written for piano and consists of eight systems of staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a piano (*p*) dynamic and a crescendo hairpin. The second system features a *tr* (trill) marking. The third system includes a *cres* (crescendo) marking. The fourth system has a *con espr.* (con espressione) marking and a *for* (forte) marking. The fifth system includes a *loco* (loco) marking and a *sf* (sforzando) marking. The sixth system includes a *dim* (diminuendo) marking and a *sf* marking. The seventh system includes a *loco* marking and a *sf* marking. The eighth system includes a *sf* marking. The score concludes with a *sf* marking.

A musical score for a piano concerto, specifically the first movement of the Griffins Concerto (Op. 1). The score is written for piano and includes various musical notations such as treble and bass staves, dynamic markings (sf, ff, dim, cresc., loco, Ped, sfz, f, ff, sf), and articulation marks. The key signature is one sharp (F#). The score is divided into several systems, each with a grand staff (treble and bass clef). The first system starts with a 'loco' marking and a 'cres' (crescendo) marking. The second system features a 'dim' (diminuendo) marking and a 'Ped' (pedal) marking. The third system includes a 'cres' marking and a 'dim' marking. The fourth system has a 'loco' marking and a 'Ped' marking. The fifth system includes a 'cres' marking and a 'dim' marking. The sixth system features a 'loco' marking and a 'Ped' marking. The seventh system includes a 'cres' marking and a 'dim' marking. The eighth system has a 'cres' marking and a 'dim' marking. The ninth system includes a 'cres' marking and a 'dim' marking. The tenth system features a 'cres' marking and a 'dim' marking. The eleventh system includes a 'cres' marking and a 'dim' marking. The twelfth system has a 'cres' marking and a 'dim' marking. The thirteenth system includes a 'cres' marking and a 'dim' marking. The fourteenth system features a 'cres' marking and a 'dim' marking. The fifteenth system includes a 'cres' marking and a 'dim' marking. The sixteenth system has a 'cres' marking and a 'dim' marking. The seventeenth system includes a 'cres' marking and a 'dim' marking. The eighteenth system features a 'cres' marking and a 'dim' marking. The nineteenth system includes a 'cres' marking and a 'dim' marking. The twentieth system has a 'cres' marking and a 'dim' marking. The score concludes with a 'TUTTI' marking and a 'cres' marking.

loco

cres

sf

ff

dim

loco

cres

dim

Ped

f

Ped

cres

dim

Ped

pp

loco

calo

dim

veloce

cres

sfz

Ped

f

8

TUTTI

cres

dim

cres

ff

ff

f

sf

sf

8 SOLO

The musical score consists of six systems of staves. The first system is a grand staff with treble and bass clefs, marked with a forte *f* dynamic. The second system continues the grand staff, marked *DOLCE p* and includes a *Ped* (pedal) instruction. The third system is a grand staff with a *cres* (crescendo) and *f* dynamic. The fourth system is a grand staff with a *cres ff* (crescendo fortissimo) and includes a *loco* marking. The fifth system is a grand staff with a *p* (piano) dynamic. The sixth system is a grand staff with a *p* dynamic. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Handwritten musical score for a piano concerto, page 9. The score is written on ten staves, alternating between treble and bass clefs. It features various musical notations including notes, rests, and dynamic markings such as '8va', 'pp', 'ped', 'dim', 'loco', 'for', 'sfz', 'p', 'cres', 'f', 'ff', and 'sf'. The manuscript is on aged, slightly stained paper.

The musical score is written for piano and consists of eight systems of staves. The key signature is D major (two sharps). The score includes various musical notations such as dynamics, articulation, and performance instructions.

System 1: Treble and Bass staves. Dynamics: *ff* (treble), *sf* (bass). Articulation: *sfz* (treble). Performance instruction: *sfz* (bass).

System 2: Treble and Bass staves. Dynamics: *f* (treble), *sf* (bass). Performance instruction: *sf* (bass).

System 3: Treble and Bass staves. Dynamics: *sfz* (treble), *cres* (treble), *sf* (treble), *ff* (treble), *ten:* (bass). Performance instruction: *sfz* (bass).

System 4: Treble and Bass staves. Dynamics: *sfz* (treble), *sf* (bass). Performance instruction: *sfz* (bass).

System 5: Treble and Bass staves. Dynamics: *dim* (treble), *p* (treble). Performance instruction: *sfz* (bass).

System 6: Treble and Bass staves. Dynamics: *pp* (treble), *cres* (treble). Performance instruction: *sfz* (bass).

System 7: Treble and Bass staves. Dynamics: *dim* (treble), *loco* (treble). Performance instruction: *sfz* (bass).

System 8: Treble and Bass staves. Dynamics: *dim* (treble), *loco* (treble). Performance instruction: *sfz* (bass).

dolce
p con espr.

ped *p*

loco *espr.*

LEGATO *for* *dim* *fz*

loco *fz* *dim* *sf*

sf *sf* *sf*

This page of musical notation, numbered 13, contains several systems of staves for a piano concerto. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is D major (two sharps). The time signature is 2/4. The notation is written for a piano, with multiple systems of staves. The first system includes markings for *sf* (sforzando), *loco*, and *cres* (crescendo). The second system includes *ff* (fortissimo) and *dim* (diminuendo). The third system includes *cres* and *dim*. The fourth system includes *pp* (pianissimo), *f* (forte), *ped* (pedal), and *cres*. The fifth system includes *loco*, *dim*, *f*, and *ped*. The sixth system includes *sf* and *tr* (trill). The seventh system includes *ff* *TUTTI*, *fz* (forzando), and *f*. The eighth system includes *fz* and *f*. The notation is written for a piano, with multiple systems of staves. The first system includes markings for *sf* (sforzando), *loco*, and *cres* (crescendo). The second system includes *ff* (fortissimo) and *dim* (diminuendo). The third system includes *cres* and *dim*. The fourth system includes *pp* (pianissimo), *f* (forte), *ped* (pedal), and *cres*. The fifth system includes *loco*, *dim*, *f*, and *ped*. The sixth system includes *sf* and *tr* (trill). The seventh system includes *ff* *TUTTI*, *fz* (forzando), and *f*. The eighth system includes *fz* and *f*.

Aria con Variazioni

SOLO

LARGHETTO

CON
ESPRESSIONE

SOLO

p *pp* *f* *dim*

ped *

perden:

ped *

ped *

perden:

ped *

ped *

perden:

p
a tempo
ped
*
Ped
* *fp*
pp
loco
ped
fp
ped
cres
ped
perden
dim
ped

21
12

Griffins Con? Op. 11

Handwritten musical score for a piano piece, page 16. The score consists of five systems of two staves each. The key signature is three sharps (F#, C#, G#). The first system includes dynamic markings *fz* and *for Ped*. The second system includes *ped*. The third system includes *ped*. The fourth system includes *p* and *ped*. The fifth system includes *ped* and *8va*. The notation includes various note values, rests, and slurs.

First system of musical notation. The right hand features a rapid ascending scale with a 'Ped' (pedal) marking. The left hand has a few notes, including a 'fx' (forzando) marking. The system concludes with a 'perdendosi' (fading away) instruction and an asterisk.

Second system of musical notation. The right hand plays a series of eighth notes, with dynamics 'pp' (pianissimo), 'cres' (crescendo), and 'f' (forte). The left hand provides a steady accompaniment of eighth notes, with multiple 'ped' (pedal) markings. The system ends with an asterisk.

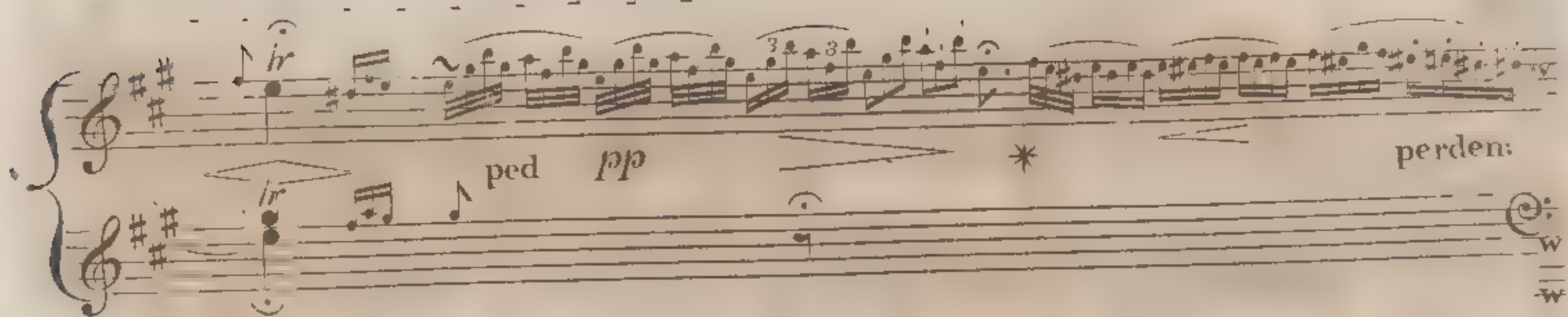
Third system of musical notation. The right hand continues with a rapid scale, marked with an '8' (octave) and 'loco' (loco). The left hand has a few chords and rests, with 'V' (accents) markings.

Fourth system of musical notation. The right hand features a descending scale, with 'dim' (diminuendo) and 'ritard:' (ritardando) markings. The left hand has a few notes and rests.

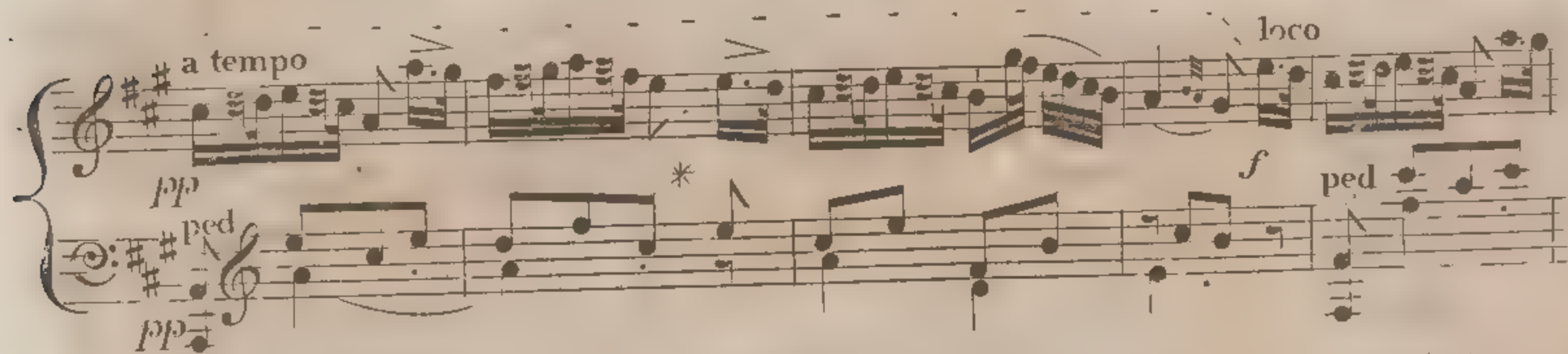
Fifth system of musical notation. The right hand plays a series of eighth notes, with 'ped' (pedal) markings. The left hand has a few notes and rests, with 'piu lento' (piu lento) and 'adag°' (adagio) markings. The system ends with a 'calando' (diminuendo) instruction and an asterisk.

RONDO
ALLEGRETTO
SCHERZO

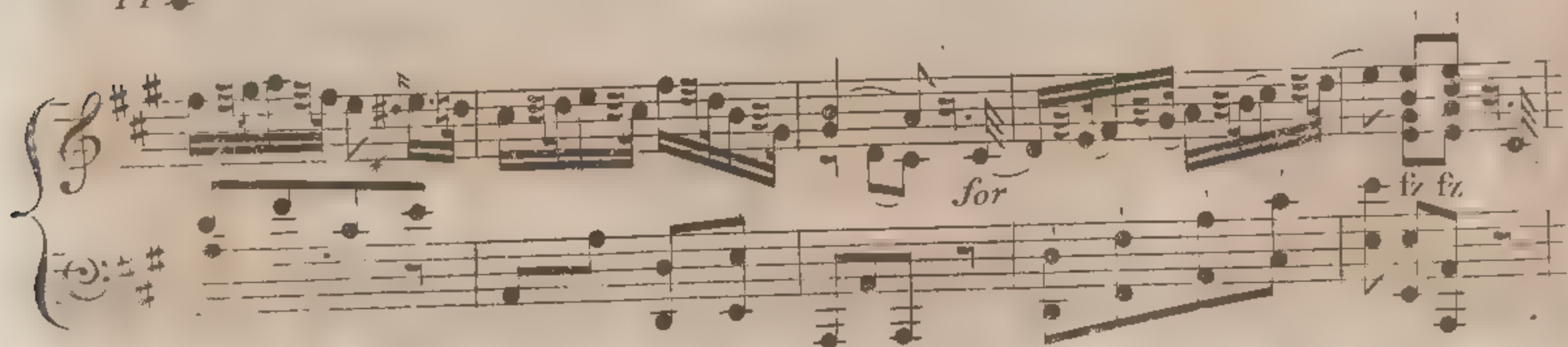
The musical score is written for piano and solo. It consists of six systems of music. The first system is marked 'SOLO' and '8va'. The tempo is 'ALLEGRETTO' and the mood is 'SCHERZO'. The key signature has two sharps (F# and C#) and the time signature is 2/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The piano part is marked 'ped' (pedal) and the solo part is marked '8va' (octave). The score also includes markings for 'loco' (loco) and 'fz' (fz). The dynamics range from 'f' (forte) to 'p' (piano). The score is written in a single system with a grand staff (treble and bass clef) and a solo staff (treble clef). The piano part is written in a grand staff (treble and bass clef) and the solo part is written in a single staff (treble clef). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The piano part is marked 'ped' (pedal) and the solo part is marked '8va' (octave). The score also includes markings for 'loco' (loco) and 'fz' (fz). The dynamics range from 'f' (forte) to 'p' (piano).



First system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The treble staff begins with a fermata over a half note, followed by a series of sixteenth notes. The bass staff begins with a half note, followed by a series of eighth notes. The system includes dynamic markings *pp* and *perden:*, and a fermata over a half note.



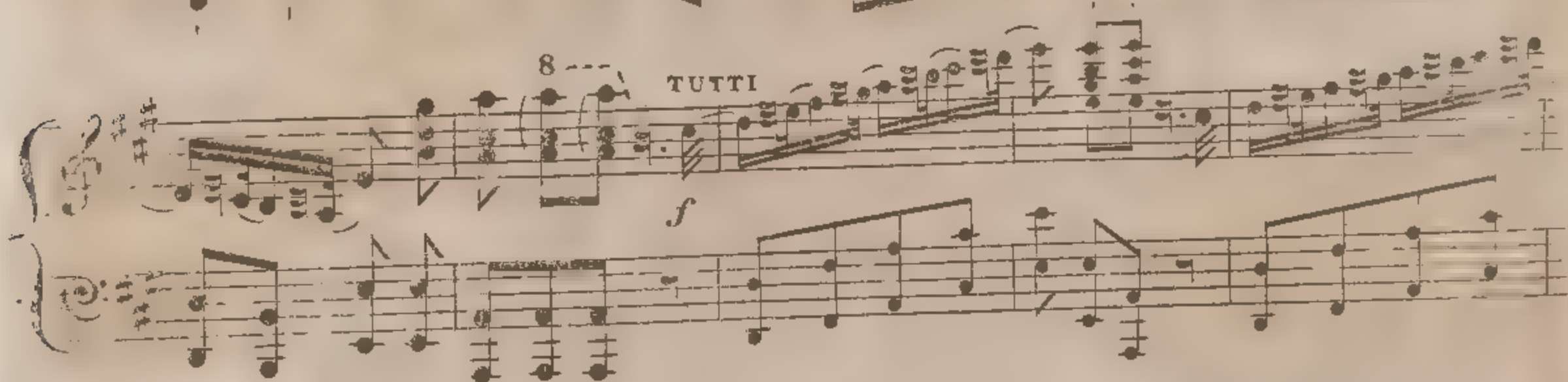
Second system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The treble staff begins with a fermata over a half note, followed by a series of sixteenth notes. The bass staff begins with a half note, followed by a series of eighth notes. The system includes dynamic markings *pp*, *f*, and *ped*, and a fermata over a half note.



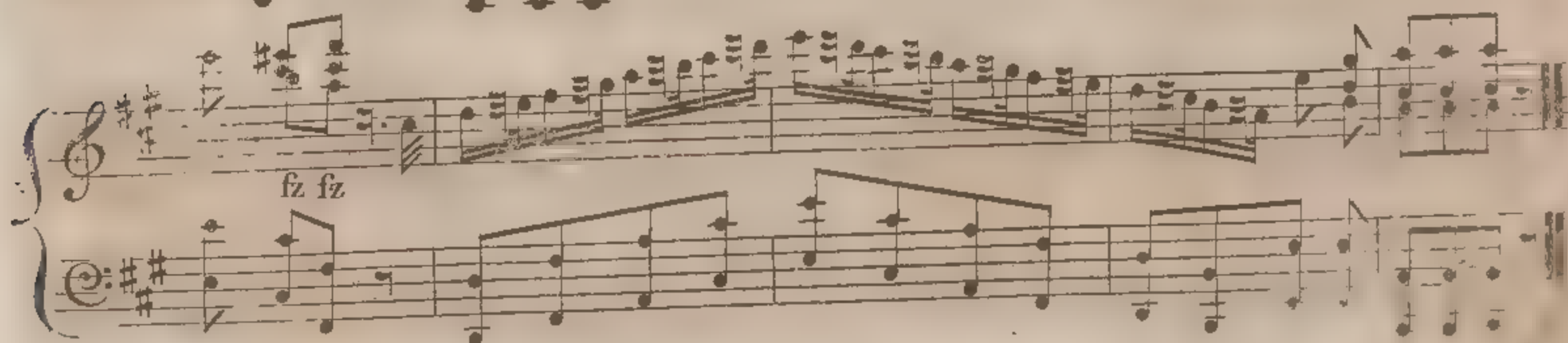
Third system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The treble staff begins with a fermata over a half note, followed by a series of sixteenth notes. The bass staff begins with a half note, followed by a series of eighth notes. The system includes dynamic markings *for* and *fz fz*, and a fermata over a half note.



Fourth system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The treble staff begins with a fermata over a half note, followed by a series of sixteenth notes. The bass staff begins with a half note, followed by a series of eighth notes. The system includes dynamic markings *fz fz*, and a fermata over a half note.



Fifth system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The treble staff begins with a fermata over a half note, followed by a series of sixteenth notes. The bass staff begins with a half note, followed by a series of eighth notes. The system includes dynamic markings *f* and *TUTTI*, and a fermata over a half note.



Sixth system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The treble staff begins with a fermata over a half note, followed by a series of sixteenth notes. The bass staff begins with a half note, followed by a series of eighth notes. The system includes dynamic markings *fz fz*, and a fermata over a half note.

Griffins Con? Op.1.

This page contains a handwritten musical score for "Griffins Con^o Op. 1." The score is written on ten systems of staves, each consisting of a piano (piano) staff and a violin (violin) staff. The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics include *ff* (fortissimo), *fz* (forzando), *dim* (diminuendo), *cres* (crescendo), *loco*, and *il*. There are also markings for *for* and *ff* in the violin part. The score is written in a cursive, handwritten style. The page number "21" is written in the top right corner. The manuscript is on aged, slightly discolored paper.

pp *ped* *ped* *8*

for *fz, fz*

fz, fz *8va* **TUTTI** *f*

MINOR **SOLO** *cres*

ff *p* *8va* *loco* *fz*

ped

23

8va loco

ff *fz* *fz* *dolce p*

ped *

loco

leg^o

loco

pp *sr*

f *fz* *fz* *ff* *fz* *fz*

p *f*

dim *pp* perlen:

rallent

Handwritten musical score for Griffins Concerto, Op. 1, page 24. The score is written for piano and features six systems of music. Each system consists of a grand staff (treble and bass clefs) with various musical notations including notes, rests, and dynamic markings. The key signature is D major (two sharps). The score includes performance instructions such as 'ped' (pedal), 'fz' (forzando), 'pp' (pianissimo), 'p' (piano), 'loco' (loco), 'cres' (crescendo), and 'dim' (diminuendo). There are also asterisks (*) and slurs indicating specific musical phrases or techniques. The notation is dense and characteristic of 19th-century piano literature.

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes a 'ped' marking. The second system includes 'ped', 'fz', and 'for' markings. The third system includes a 'ped' marking. The fourth system includes '8.', 'TUTTI', 'SOLO', 'fz', 'ped', and 'smorz' markings. The fifth system includes 'p', 'cres', 'f', and 'ff' markings. The sixth system includes 'fz', 'fz', and 'FINE' markings.



From the Author
to Mr. Cramer

OPERA MUSIC WAREHOUSE



MILITARY RONDO

for the

Piano Forte

(Composed & Dedicated)

TO

Miss Norton

BY

C. E. GRIFFIN,

LONDON

17, 20, 21

Printed at Stat. Hall

Published for the Author, by Theobald. Mozani, Music Seller to his Royal
Highness the Prince of Wales, 13, Old Bond Street near Piccadilly.

Where may be had by the same Author

A Concerto for the Piano Forte Dedicated to Mr. J. B. Cramer. Price 8. 6.

A Grand March for Ditto - Dedicated to Miss H. Thornton... Price 2. .

MARCIA.

ANDANTE
MAESTOSO

The musical score consists of six systems of piano accompaniment. Each system is written for a grand staff (treble and bass clef). The music is in 2/4 time with a key signature of one sharp (F#). The tempo and mood are marked 'ANDANTE MAESTOSO'. The score includes various musical notations such as notes, rests, and dynamic markings. Pedal points are indicated by 'Ped' and asterisks, and dynamic markings include 'pp' (pianissimo) and 'ff' (fortissimo).

System 1: Treble clef has a series of eighth notes. Bass clef has a series of quarter notes. Dynamic marking: *pp*. Pedal markings: Ped, *, Ped, *, Ped, *, Ped, *.

System 2: Treble clef has a series of eighth notes. Bass clef has a series of quarter notes. Pedal markings: Ped, *, Ped, *, Ped, *.

System 3: Treble clef has a series of eighth notes. Bass clef has a series of quarter notes. Dynamic marking: *ff*. Pedal markings: Ped, *, Ped, *, Ped, *, Ped, *, Ped, *.

System 4: Treble clef has a series of eighth notes. Bass clef has a series of quarter notes. Pedal markings: Ped, *, Ped, *, Ped, *, Ped, *.

System 5: Treble clef has a series of eighth notes. Bass clef has a series of quarter notes. Pedal markings: Ped, *, Ped, *, Ped, *, Ped, *.

System 6: Treble clef has a series of eighth notes. Bass clef has a series of quarter notes. Pedal markings: Ped, *, Ped, *, Ped, *, Ped, *.

The musical score is arranged in six systems, each containing a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. Performance instructions like 'Ped' (pedal) and '* Ped' (pedal with asterisk) are placed below the notes. The dynamics range from *ff* (fortissimo) to *pp* (pianissimo). A 'loco' instruction is present in the fifth system, and 'Cres' (crescendo) is used in the fifth and sixth systems. The piece ends with a double bar line in the sixth system.

This page contains a handwritten musical score for a piece titled "Griffin's Military Rondo." The score is written on six systems, each consisting of a piano (treble clef) and bass (bass clef) staff joined by a brace. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Performance instructions like "Ped" (pedal), "ff" (fortissimo), "dim" (diminuendo), "p" (piano), "fz" (forzando), and "hr" (trills) are interspersed throughout the score. The piece concludes with a final cadence in the bass staff of the sixth system.

System 1: Treble staff begins with a melodic line, followed by a trill (hr) and a fortissimo (ff) section. Bass staff provides harmonic support with a forte (f) dynamic.

System 2: Treble staff continues the melodic development. Bass staff features a forte (f) section with a fortezza (fz) marking.

System 3: Treble staff includes a diminuendo (dim) section. Bass staff has a piano (p) section followed by a forte (f) section.

System 4: Treble staff features a piano (p) section. Bass staff has a forte (f) section with a fortezza (fz) marking.

System 5: Treble staff features a piano (p) section. Bass staff has a forte (f) section with a fortezza (fz) marking.

System 6: Treble staff features a piano (p) section. Bass staff has a forte (f) section with a fortezza (fz) marking.

Griffin's Military Rondo.

This page of musical notation is for a piano piece, likely in the key of D major (indicated by two sharps). It consists of six systems of grand staves. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Pedal markings ('Ped') are used frequently, often with an asterisk to indicate a specific pedal point or effect. Dynamic markings include fortissimo (ff), forte (f), piano (p), and sforzando (sf). Performance instructions such as 'dim' (diminuendo), 'smorz' (smorzando), 'cres' (crescendo), and 'rallentando' are interspersed throughout the score. The piece concludes with a double bar line and the instruction 'Segue Allegretto'.

ALLEGRETTO
SCHERZO

The musical score is written for piano and consists of eight systems of staves. The first system is marked *pp* and includes a *Ped* marking. The second system includes a *largo* marking. The third system is marked *f* and includes a *Ped* marking. The fourth system includes a *p* marking. The fifth system includes a *hr* marking. The sixth system includes a *Ped* marking. The seventh system includes a *8va* marking. The eighth system includes a *8va* marking. The score is titled 'Griffin's Military Rondo'.

7

The musical score is written for piano and consists of eight systems of staves. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical markings such as *pp*, *fz*, *ff*, *loco*, *8va*, *Cres*, and *Ped*. The first system shows a complex melodic line in the right hand and a supporting bass line in the left hand. The second system features a series of chords in the right hand with a *pp* dynamic and a *fz* dynamic in the left hand. The third system includes a *loco* marking and a *ff* dynamic. The fourth system has a *fz* dynamic and a *Ped* marking. The fifth system includes a *loco* marking and a *Cres* marking. The sixth system has a *8va* marking and a *Cres* marking. The seventh system includes a *fz* dynamic and a *Cres* marking. The eighth system features a *fz* dynamic and a *Cres* marking.

Griffin's Military Rondo.





*Miss Cusack
her friend
1794*

((Twelve))
Original Siberian
MELODIES,

with English Words, imitated and translated,

from the Works of the

ANCIENT IRISH BARDS,

with an introductory Preface & Dedication,

By

Miss Cusack

Arranged for the VOICE, with an Accompaniment for the

Piano Forte

Pr. 7. 6.

London, Printed & Sold by Preston, at his Wholesale Warehouses, Opp. Strand.

Enter'd. at Stationers Hall.

(To Him)

whose perfect Knowledge of the

(Music of his Country)

and felicitous Style of Singing the most

(Beautiful of her Ancient Airs)

first awakened my taste to the Charm of her

(National Melody)

To Mr. Ovenson,

the following Fresh Airs are

Inscribed with every

Sentiment of Affection and Gratitude

by his Daughter

Sidney J. Ovenson

Preface.

NOTWITHSTANDING the celebrity which the bards of Ireland had obtained for their musical compositions from the remotest antiquity, we have the strongest reason to believe that no general collection of their works had ever been made previous to the year 1792, when a meeting was convened in the north of Ireland of the few lingering members of that once sacred order, which had spread "the light of song" over the gloom of unilluminated ignorance, or softened the ferocity of uncivilized heroism. But while the broad field of Irish music, even in its autumnal decline, afforded a rich harvest to the successful exertions of national taste, some few blossoms of poesy and song were still left, "to waste their sweetness on the desert air:" It was reserved for the minute and enquiring glance of the humble gleaner, to discover the neglected charms, and to behold them like the rose, fragrant even in decay. With a timid hand I have endeavoured to snatch them from the chilling atmosphere of oblivion, and bound them in a wild and simple wreath, in the faint hope that public approbation would nourish and perpetuate their existence.

Many of the airs and poems which compose this little selection, were orally collected in what may be deemed the classic wilds of Ireland---where *Ossian* sung, where *Fingal* fought, and *Oscar* fell.

The singular and plaintive beauty of *Emant Acnuick*, or Ned of the Hills, which, replete with the characteristic wildness and melting pathos, of Irish music, may be deemed an epitome of the ancient Irish style of composition, induced me into the attempt of adapting an English translation to its melody; the task was difficult, though not wholly unsuccessful, for the music and poetry of the Irish are so closely analogous, and the sound so faithful an echo to the sense, that the former seems almost to bid defiance to the adapting any other language to its melodies; and the latter must always sustain an injury in its energetic and idiomatic delicacies, when its sentiments are given through the medium of a translation. The *Author*, and the *Hero* of *Emant Acnuick*, and many other popular ballads, was the chief or captain of one of those numerous banditti which infested Ireland, during that period when religious animosity and civil discord, involved its unfortunate natives in all the horrors of anarchy and warfare. The accounts which are given of *Emant Acnuick*, are various and improbable---but that most current and consonant to truth, sketches him as an outlaw'd gentleman, whose confiscated lands and forfeited life, animated him to the resolution of heading a band of robbers, and committing many acts of desperation, which were frequently counteracted by a generosity almost romantic, or performed with a spirit truly heroic.—A warrior and a poet, his "soul was often brightened by the song;" and *Eva*, the daughter of a northern chieftain, was at once his *inspiration* and his *theme*.

"OPEN THE DOOR," is of a very remote date, beyond the power of oral tradition to trace the name of its author.

The air of "*Dha Vecca's un Chooleen*," was esteemed of great antiquity in the reign of Henry the VIIIth.

"*Shelah nha Chonoshaint*," or *Sibby O'Conolan*.—Though the name of its composer has escaped, in the lapse of time, from the records of traditional memory, is still sung with enthusiasm in the counties of Sligo and Mayo.

"*Planxty Power*," (by CAROLAN) had for its heroine *Fanny*, the daughter of David Power, Esq. of the county of Galway*.

Cathleen Nolan is supposed to be of very ancient date, as is in some degree identified by the mention of the *Saxon King*.---The translation is a literal one.

* She was mother to the late Lord Cloncarty.

"*Gracy Nugent*," is an air but little known beyond the interior parts of Ireland; its heroine was a *Miss Nugent*, of Clonlost, in the county of Westmeath: its composer, the celebrated CAROLAN. The last itinerant bard of any eminence in Ireland, "and so happy, so elevated was he in many of his compositions, that he excited the wonder and obtained the approbation of a great master who never saw him---I mean the celebrated GEMINIANI*;" though born blind, he never regretted the loss of sight, but used to say --- "his eyes were transplanted into his ears." His first poetic and musical effort was the effusion of an enamoured heart, elicited by the charms of *Bridget Cruise*; the high rank of his mistress proved an insurmountable barrier to his wishes, and like most other poetical enamoratos, his passion was as unsuccessful, as it was ardent. He, however, soon became an adept in the philosophy of love, and every song had for its theme a new mistress:---of a roving and unsettled disposition, with his harp flung over his shoulder, he wandered like the bards of old, celebrating with Pindaric boldness the charms of love, the joys of social life, and the virtues of cordial hospitality†. Considered as the Anacreon of his country, his arrival at the castle of the great, or the hut of the indigent, was ever hailed with a smile; he was every where received with delight, listened to with rapture, and relinquished with regret.

To the ear, which is alone made up to the delicacies of Italian music, or the refinements of scientific composition, the following melodies will probably sound wildly inelegant, or barbarously simple; but they are not offered as the correct effusions of musical talent, schooled into science, corrected by experience, and sanctioned by reigning modes; but as "*the native wood notes wild*" of those, whose genius, unimproved by art, unrestrained by rule, only vibrated, like the far famed statue of Memnon, to the genial beam of heaven's own light,---as specimens of a national music, strongly characterized by those idiomatic features, which to musical philosophy afford so wild a field for reflection. It is not among the works of the professed votarists of science, that the music of any country is to be sought; it is not by the divine compositions of *Paisiello* we are to judge of Italian melodies, nor by the operas of *Gretry*, we are to appreciate the musical taste of the French, to find the national taste unmodified by art, unimproved by foreign innovation, unadorned by scientific graces: we must seek it in the Arias of the Venetian *Gondolieri*, the *Bularo* of the Spanish muliteer, the Waltz of the German, and the Recitative of the Russian boor, the Vaudville of the French, and the *Randz des Vaches* of the Swiss peasant, the Reel and plaint of the Highlander, and the Lamentations and Planxty of the Irish bard. If the excellence of musical composition is to be estimated by the effect it produces on the human mind, by its power over the passions, or its influence over the heart, the Irish melodies, it must be allowed, graduate to a very high degree on the scale of musical excellence; always composed under the operation of the feelings, whether the warm inspirations of gratitude---whether the tender effusions of love, or the bold spirit of martial enthusiasm awakens the strain---it still breathes the truest intimation of the soul, and surrounded by a *compatriot auditory*, the rapt musician never fails to awaken in every bosom a corresponding emotion to that which animates his own. But there is in "*souls a sympathy with sound*," and much of musical enthusiasm depends upon an intimate association of ideas; those airs, which are connected with local incidents, or public events, whose national idiom is perfectly understood and deeply felt, will ever be heard with delight in that country where they were first breathed. But when these circumstances cease to operate, they must stand the test of dispassionate judgment:---when, however, it is considered, that the following airs were composed by *men*, ignorant of the rules of that art they practised, it is hoped that what a celebrated personage once said of the errors of illustrious characters, will be applied to *them*, and "that their faults will be thought to bring their excuses along with them."

Sligo,

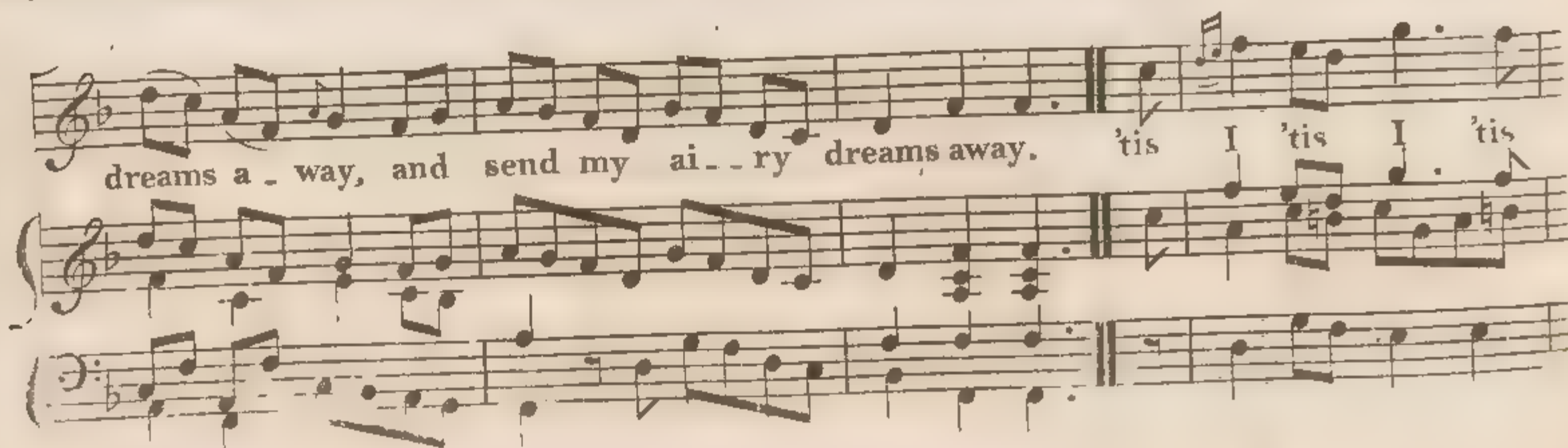
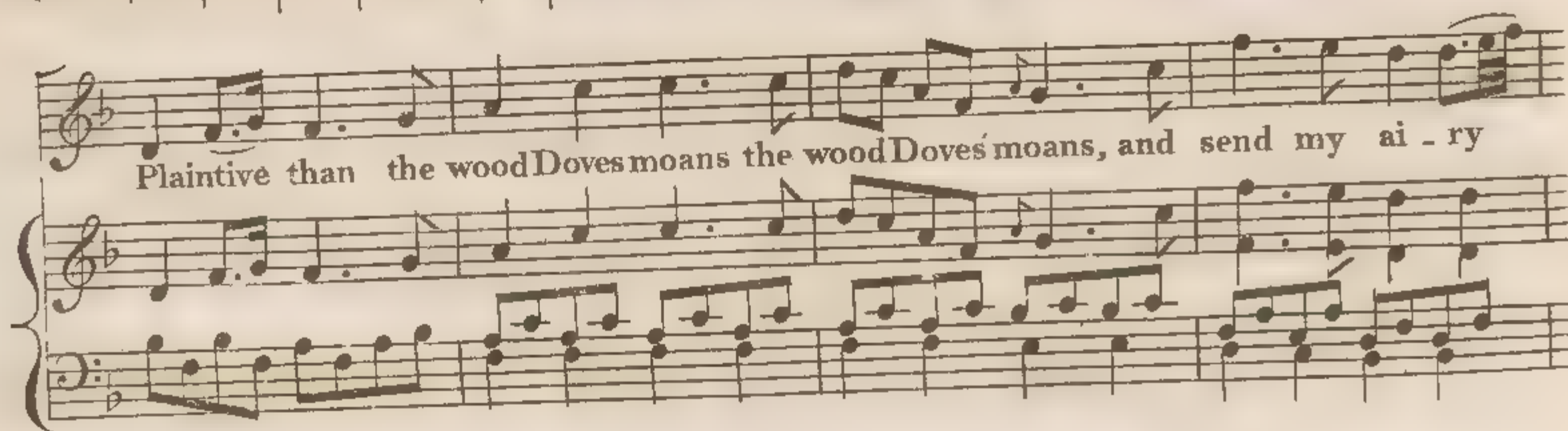
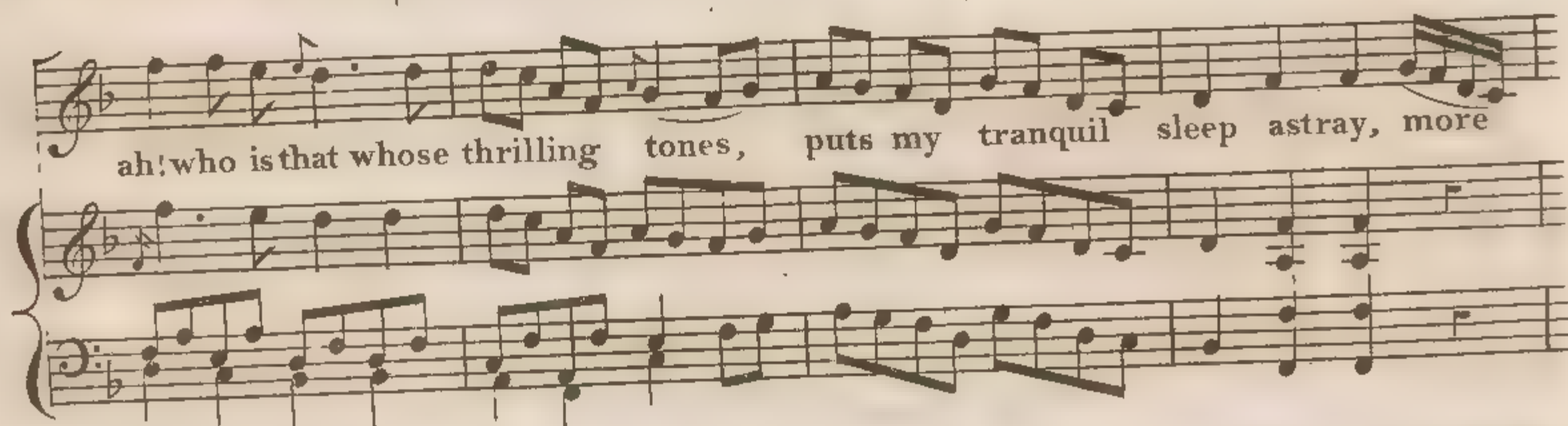
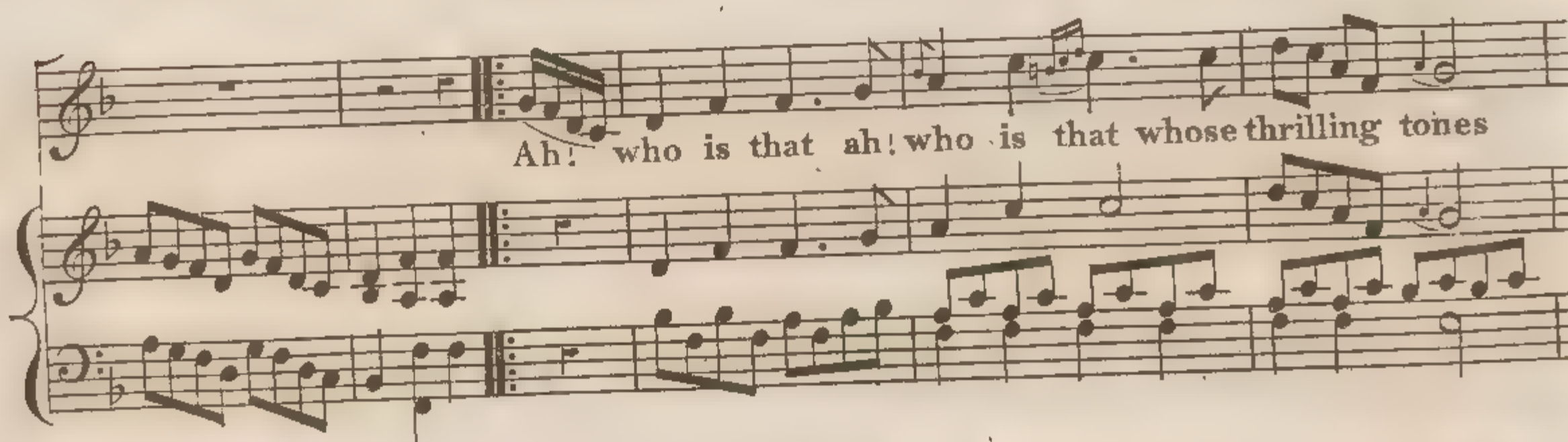
SIDNEY OWENSON.

* He was born at NOBBER, county of Westmeath, in 1670, and died 1732, at KILRORIAN, in the county of RosCOMMON.

† In the course of his rambles, he used frequently to spend some months at the house of the editor's great grandfather.---It was then usual for him, during the act of composition, to applaud or revile any passage, as he liked or disapproved it.---He was fond of his national liquor, and used sportively to say as an excuse for his excesses, that "it added *strength* to the flights of his genius."



Ah who is that
"Emunk a Cuuc, or Med of the Hills."



Edmund of the Hill who puts thy tranquil sleep astray, who puts thy tranquil

sleep astray, whose plaintive songs of sorrow thrill of sorrow thrill and send thy ai-ry

dreams a-way, and sends thy ai-ry dreams away.

2

Here nightly thro' the long long year,
 My heart with many a love pang wrung;
 Beneath thy casement Eva dear,
 My sorrows and thy charms I've sung.
 Thine eye is like the moons mild ray,
 Beaming o'er evenings azure blue;
 Its glance first stole my heart away,
 And gave its every wish to you.

3

Like a soft gloomy clouds thine hair,
 Tinged with the setting suns warm rays;
 And lightly o'er thy forehead fair,
 In many a spiry ringlet plays,
 Oh! come then rich in all thy charms;
 For Eva I'm as rich in love,
 And panting in my circling arms;
 I'll bear thee to old Thuars grove.

Oh tell me sweet Kate
or
Cathleen O' Tyrell.

Oh

Andante Affettuoso

tell me sweet KATH by what ma-gical art, you seduc'd ev-ery thought ev'ry

wish of my Soul; oh! tell me my cre-dulous fond doating heart, by thy

wiles and thy charms, from my bosom was stole. Oh whence dangerous girl was thy

sorcery tell by which you a waken'd loves tear and loves sigh, in thy

voice in thy song lurks the dangerous spell in the blush of thy cheek or the

beam of thine eye.

Leave me not Love!

or
 "Since - then fourth or an new Whence" Planchy Power"
 by Carolan.

Leave me not love in pi - ty stay, and charm my ti - mid

Spiritoso

This system contains the first line of music. It features a vocal melody in treble clef and a piano accompaniment in bass clef, both in 6/8 time and key of D major. The tempo marking 'Spiritoso' is placed below the piano part.

doubts a - way, Oh leave me not to woe a prey, re -

This system contains the second line of music, continuing the vocal melody and piano accompaniment from the first system.

turn my love re turn. In vain thou wouldst by

This system contains the third line of music, concluding the piece with a repeat sign at the end of the vocal line.

ab - sence still, the vi - tal pulse thou'st taught to thrill; the

heart you warm'd can ne - ver chill, then oh my love re -

turn . .

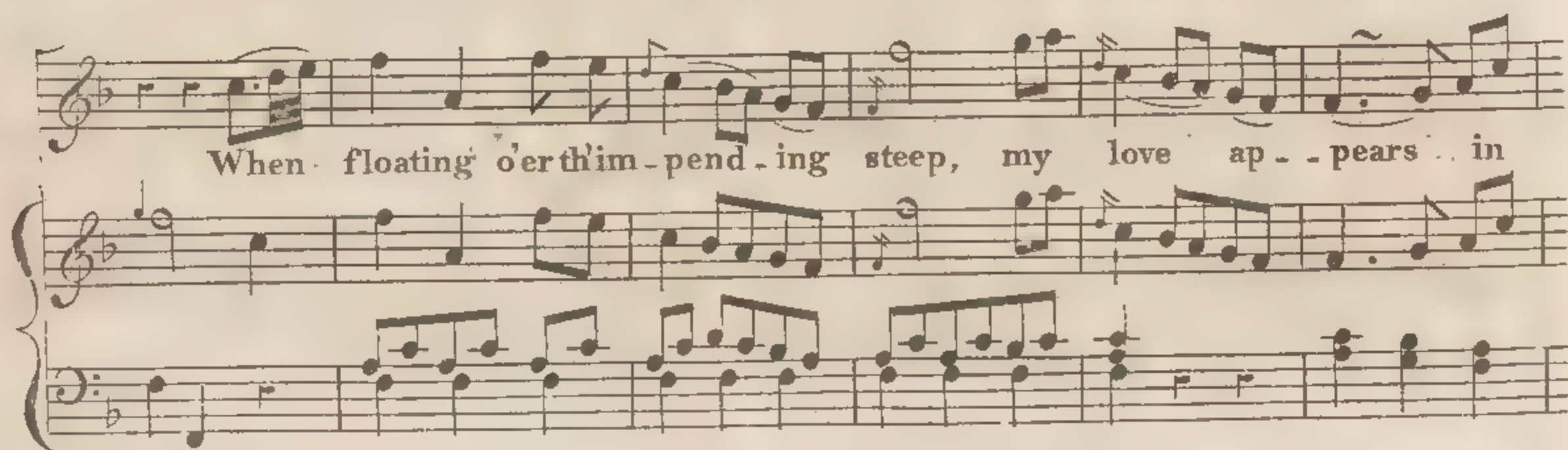
2

Girl of the melting eye oh! say,
 Why turn'st thou love that eye away;
 The hope its glance illumed betray,
 Oh! tell me love oh! tell me.
 Why did'st thou once so sweetly smile;
 And practice many a witching wile;
 Was it oh! was it to beguile,
 Tell me my love oh! tell me.

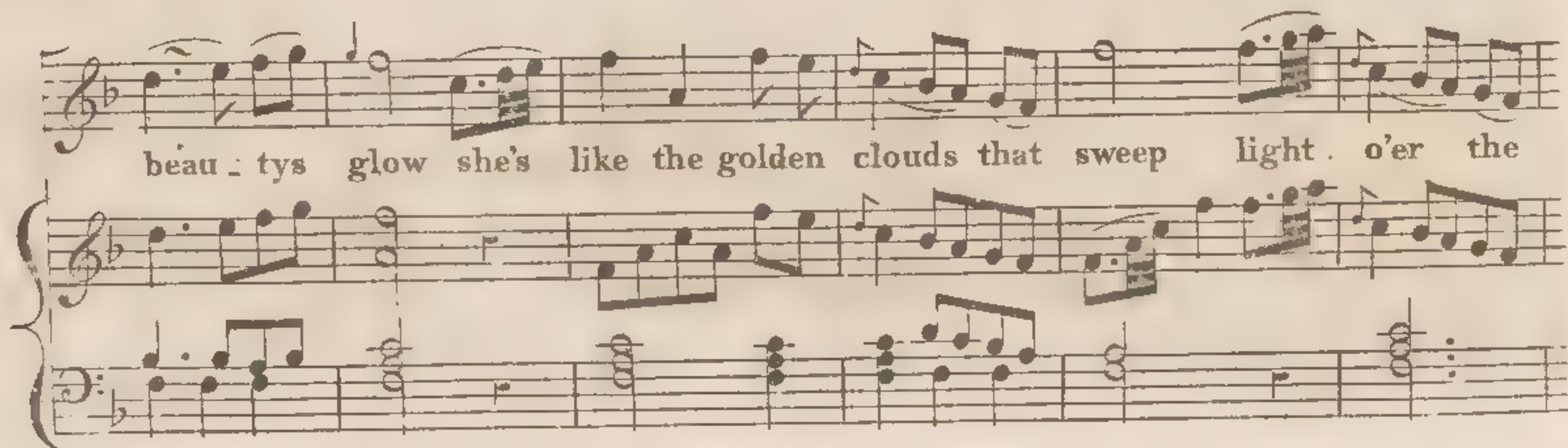
*When floating o'er
Cathleen ^{or} Nolan.*



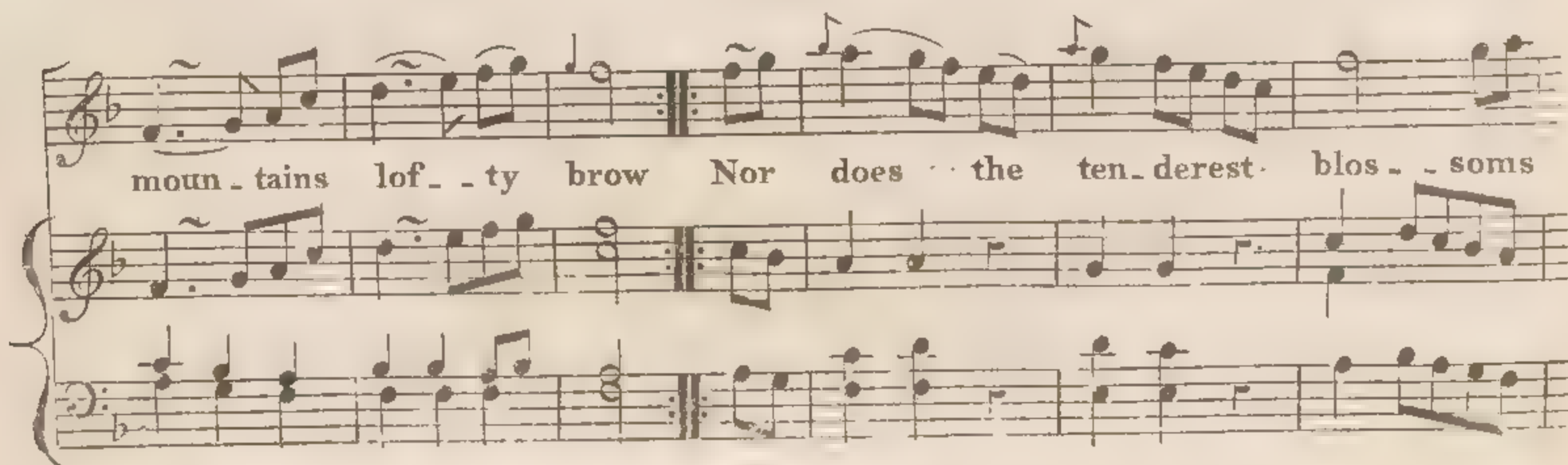
Andante Affettuoso



When floating o'er thim-pend-ing steep, my love ap-pears in



beau-tys glow she's like the golden clouds that sweep light o'er the



moun-tains lof-ty brow Nor does the ten-derest blos-soms

heed, to her light footsteps her light foot-steps yield, nor weep-ing

flowers a dew drop shed, when like - - - a breeze she skims the

field.

2
Loose o'er her arm of snow is flung,
Her mantle of old Erins green;
And o'er her shoulder careless hung,
Her fairy axe of gold is seen.

3
She hastes (the Forest's sweetest rose)
To cull the forests sweetest flowers;
To prune the branch that wildly grows,
And shades the bud from nurturing showers.

4
Her hair like golden tendrils gleams,
On the fresh gale's inconstant wing;
To me more splendidly she beams,
Then the proud Saxons mighty king.

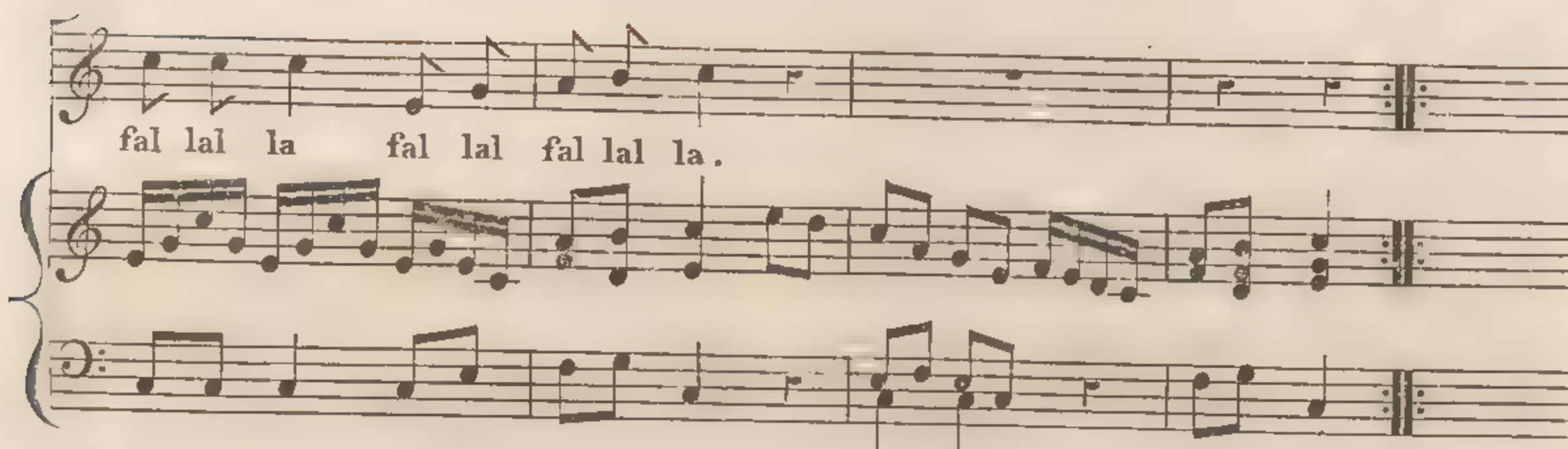
*As on the Wave,
or
The Mountain Sprite,
by Carolan.*

Andantino

As on the wave the Sun beam slept, and

silence round her soft spell flung, be - neath a mountain shade I

crept; and thus my heart fond sor - rows sung.



2

When down the mountains butling brow,
 A fairy form appeared to spring;
 So fair I felt my bosom glow,
 And all inspired I thus did sing;
 fal lal la &c.

3

As near the charming phantom stole,
 She paused to hear and hearing sighed;
 Her sigh thrill'd o'er my very soul,
 But oh! my song still murmuring died.
 In fal lal la &c.

4

But when I view'd her kindling blush,
 Her glance shun mine her red lip move;
 And natures pulse her bosom flush,
 I struck my harp, and sung of love.
 And fal lal la &c.

5

And still entranced the fair one hung,
 Then nearer drew her hand of snow;
 O'er the hill breathing chords she flung,
 While her sweet accents thus did flow.
 In fal lal la &c.

6

Then bolder grown my strain I tried,
 In harmony with her sweet lay;
 But still my voice in murmurs died,
 And every note would fade away.
 In fal lal la &c.

*My Love's the fairest Creature,
"Shelah na Conolan."*

Largo My love's the fairest

crea - ture and round her flut - ters many a charm her star - ry eyes blue

beam - ing can e'en the coldest bosom warm. her lip is like a cher - ry

ripe - ly su - ing to be cull'd her cheek is like a may rose, in

dew - y freshness newly pull'd.

2

Her sigh is like the sweet gale,
That dies upon the violets breast,
Her hair is like the dark mist,
On which the evening sun beams rest,
Her smile is like the false light,
Which lures the traveller by its beam;
Her voice is like the soft strain,
Which steals its soul from passions dream.

*(H. Farewell (Dear Erin.
Princeduath)*

13

Oh! farewell dear Erin my
Andante con molto espressione
country a - - dieu, And fare - well my souls dear - er I dol to
you Tho' forc'd from my love and my country to part. yet Eveline and
E - rin still hold my sad heart yet Eve - line and E - - rin still
holds my sad heart.

The musical score is written for piano and voice. It consists of five systems of music. Each system has a treble and bass staff for the piano accompaniment and a single staff for the voice. The tempo is marked 'Andante con molto espressione'. The key signature has one sharp (F#). The time signature is 3/4. The lyrics are written below the voice staff. The score ends with a double bar line.

Fast flows the tear of despair from mine eye,
Wild from my breast heaves the soul rending sigh.
Where ever I wander my sufferings pursue,
While my heart bleeds dear Eveline for Erin and you.

Say can'st thou Oh Maid,
Chuloon,

"Dha-vecca's un choolem."

Largo

Say can'st thou oh maid of the dark fal - ling

eye, from E - - - rins green shades with a

fond lo - - - ver fly. Thy dear na - - - tive

land for thy Lo - - - ver re - - - sign, and

far from dear E - - - rin dearer No - - - rah be

mine.

An exile an alien they force me to stray,
 No faint beam of hope to illumine the way.
 But wouldst thou sweet Norah my destiny share,
 Every sorrow were light every suffering I'd bear.

Away with the tear

Andantino

The first system of music is in G major (one sharp) and 6/8 time. It consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, 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F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, 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G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C363, D363, E363, F#

hush witching girl that soft breathing sigh, e'er it dies e'er it dies on thy

lips ro-sy hue, nor may I like the trembler thus bliss ful-ly die If I

e-ver sweet Susan lov'd any but you.

for

2

Then away with that glance whose cold sullen ray,
 Grooms the lustre that beamed on the eye of my Sue.
 In whose fairy orb the Loves still lurking play,
 For I never oh! never lov'd any but you.
 That I'd gladly forget you, you justly complain,
 And alas! I confess it is true;
 But ah! Ingrate Sue I still find it in vain,
 To attempt lovely ^{any} any, any lovely girl but you.

Open the door 'tis your true Love.

First system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are: "O - pen the door to your true love that sues oh". The tempo marking "Andantino" is centered below the piano part.

O - pen the door to your true love that sues oh

Andantino

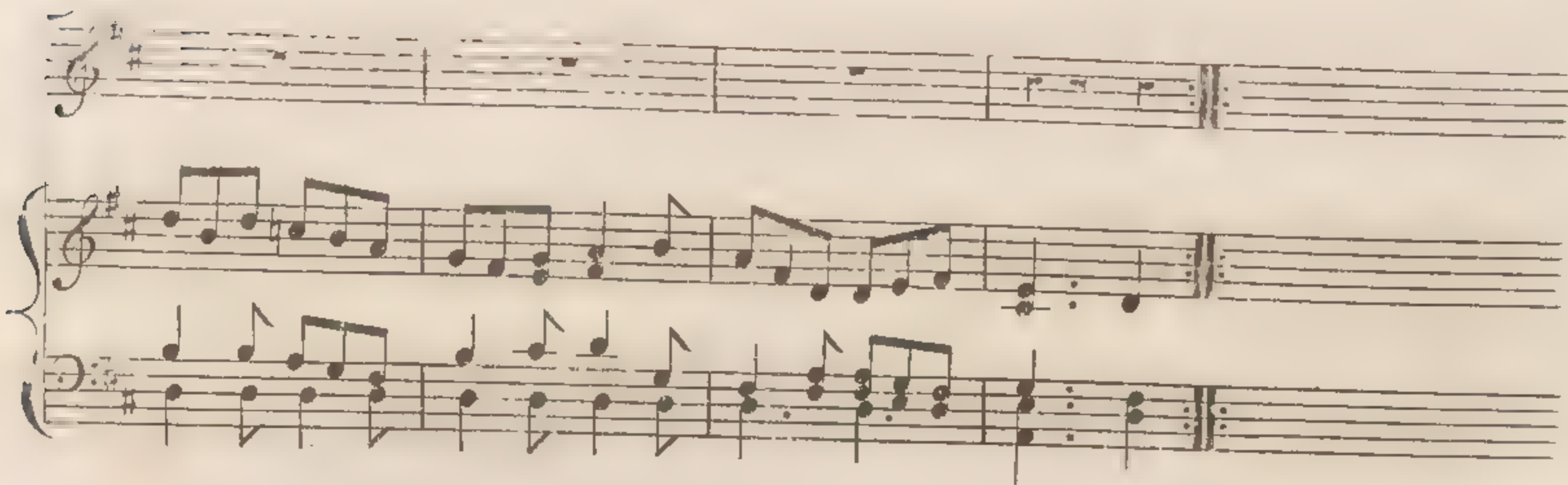
Second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "o - pen the door to me love for many a long wea - ry".

o - pen the door to me love for many a long wea - ry

Third system of the musical score. It concludes the vocal line and piano accompaniment. The lyrics are: "mile have I walk'd to catch but a glance of thee love." The piano part ends with a fermata and the word "fer" (for). The tempo marking "Andantino" is not repeated.

mile have I walk'd to catch but a glance of thee love.

fer



2

The Suns dawning beam had not blush'd o'er the field,
 Still bathed in the nights chilly dew love;
 Nor the pale twilight star withdrawn its faint ray,
 When I rose to journey towards you love.

3

But the Sun is now sunk and the night blasts blew sharp,
 Then open the door to me love;
 For many a long weary mile have I walked,
 To catch but one glance of thee love.

4

Long was my absence and far have I strayed,
 Still parted from Erin and thee love,
 And long has my heart throb'd to see thee again,
 Then open the door to me love.

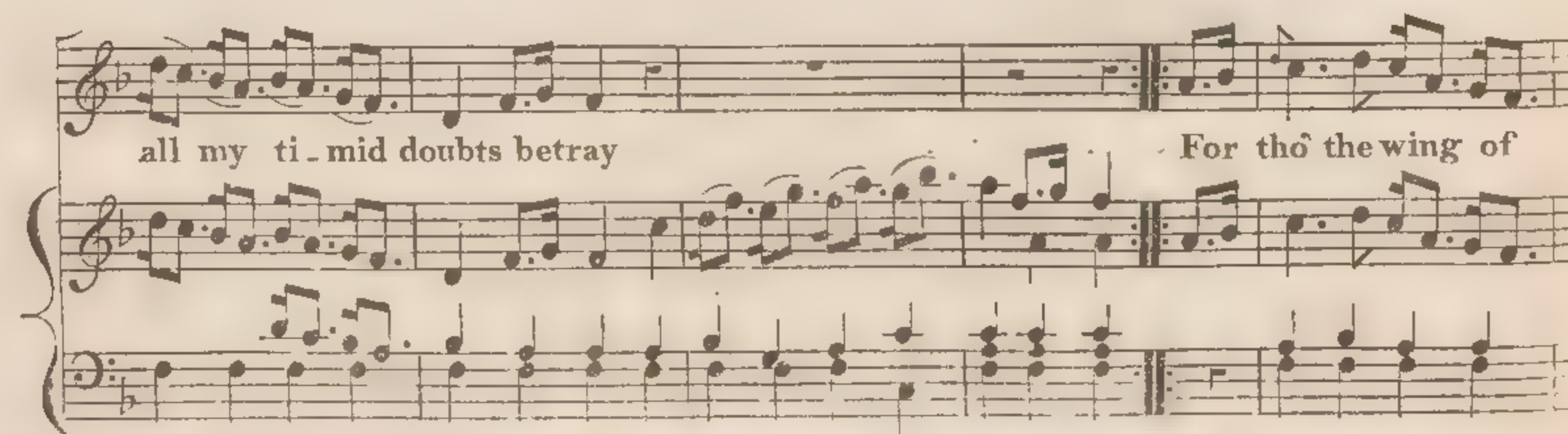
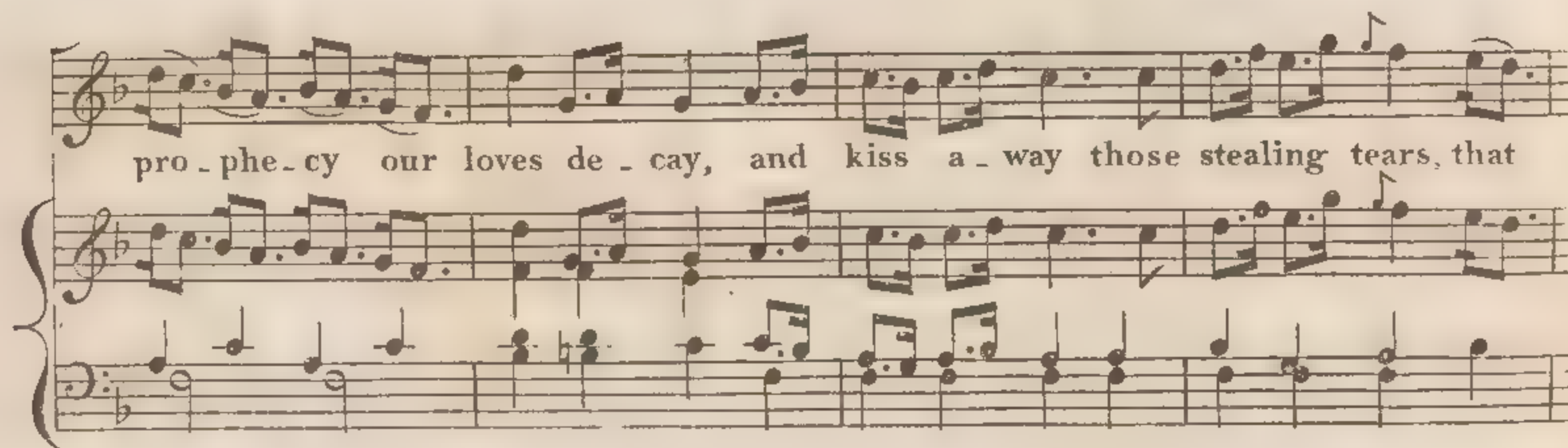
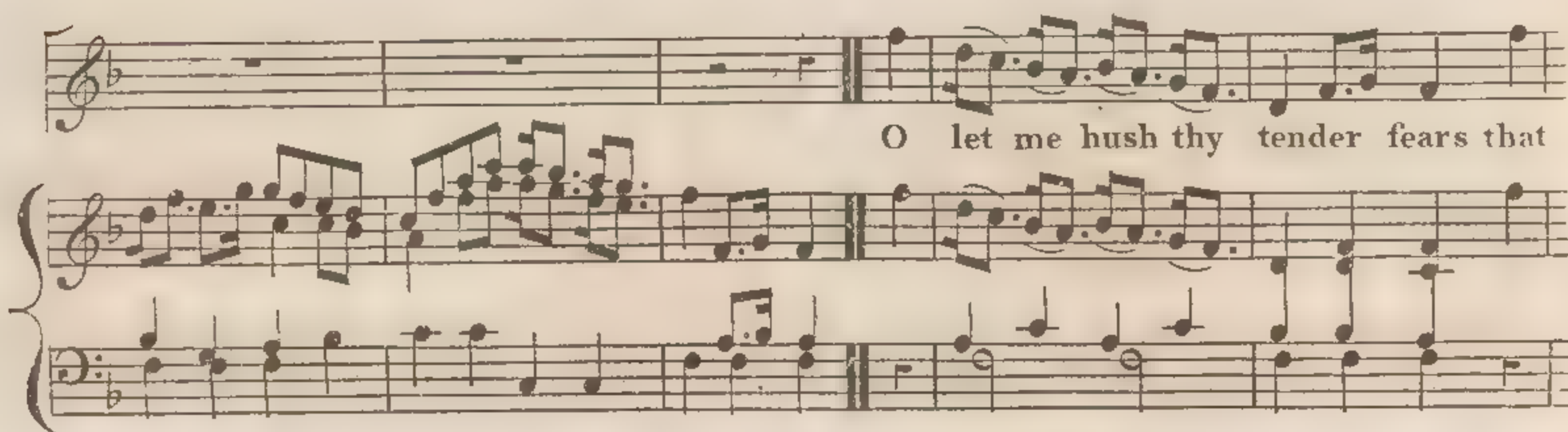
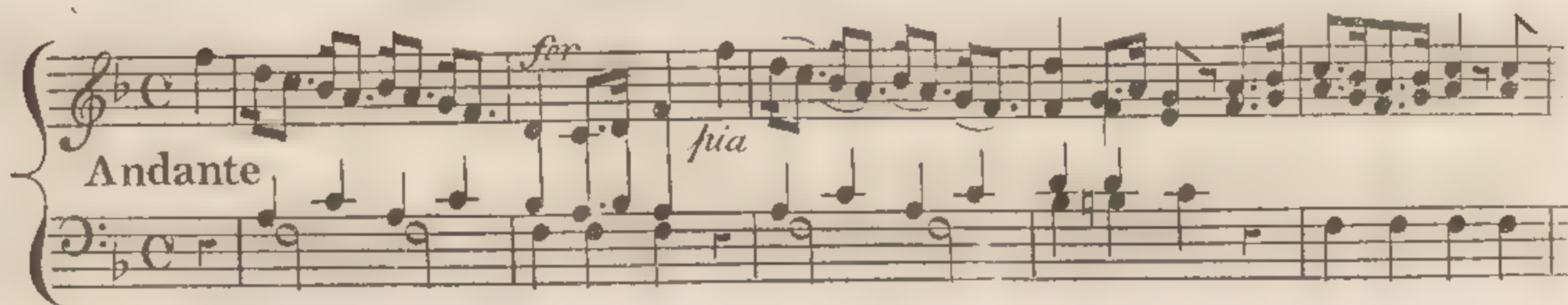
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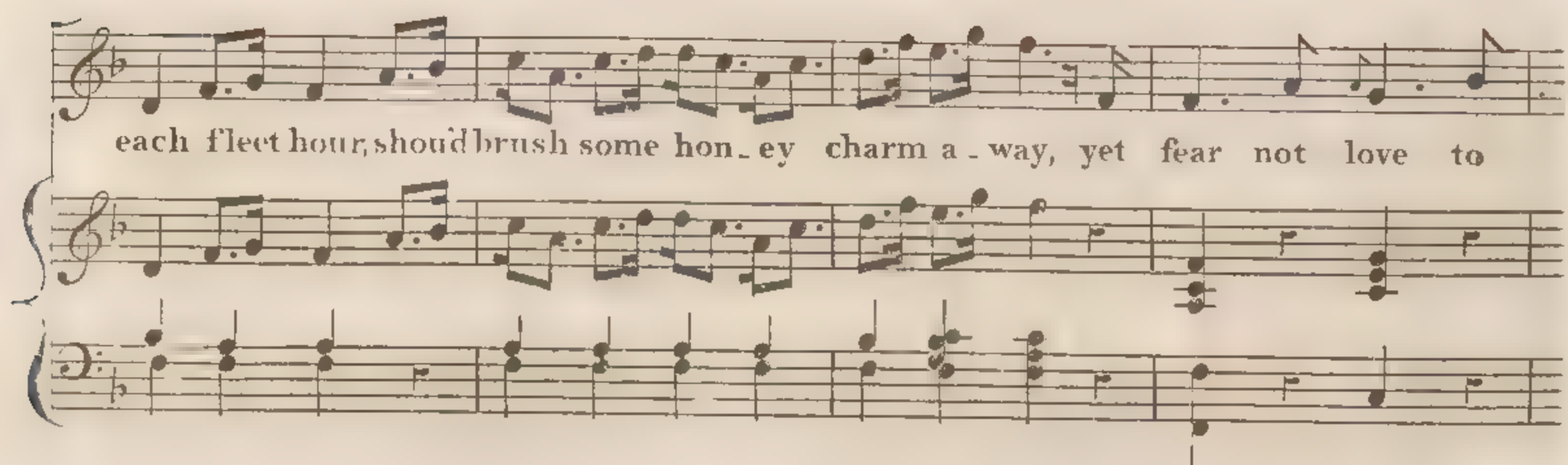
When I fought for my Country its freedom and laws,
 My soul was still fired by thee love.
 I thought on my love and I conquered my foe,
 Then open the door to me love

6

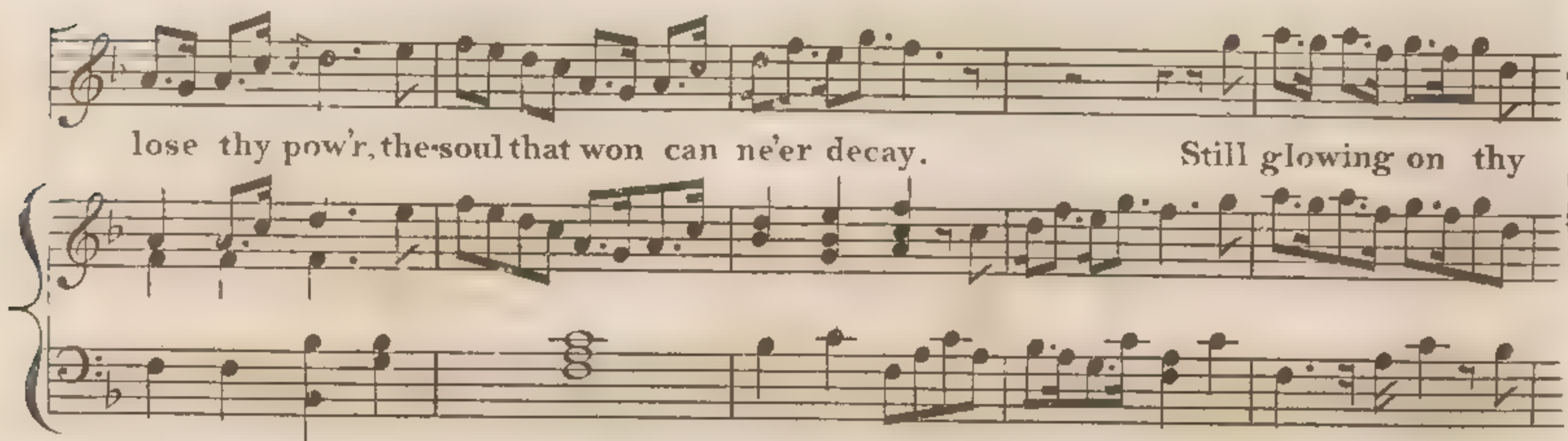
The door it was open'd but not by his love,
 Of grief for his absence she died oh!
 He saw her pale corse and he kiss'd her cold cheek
 And his spirit resigned at her side oh!

*O let me hush thy tender fears,
 "Ma's thinh no Ahlaun' la Marlagh' me's"
 by Carolan.*

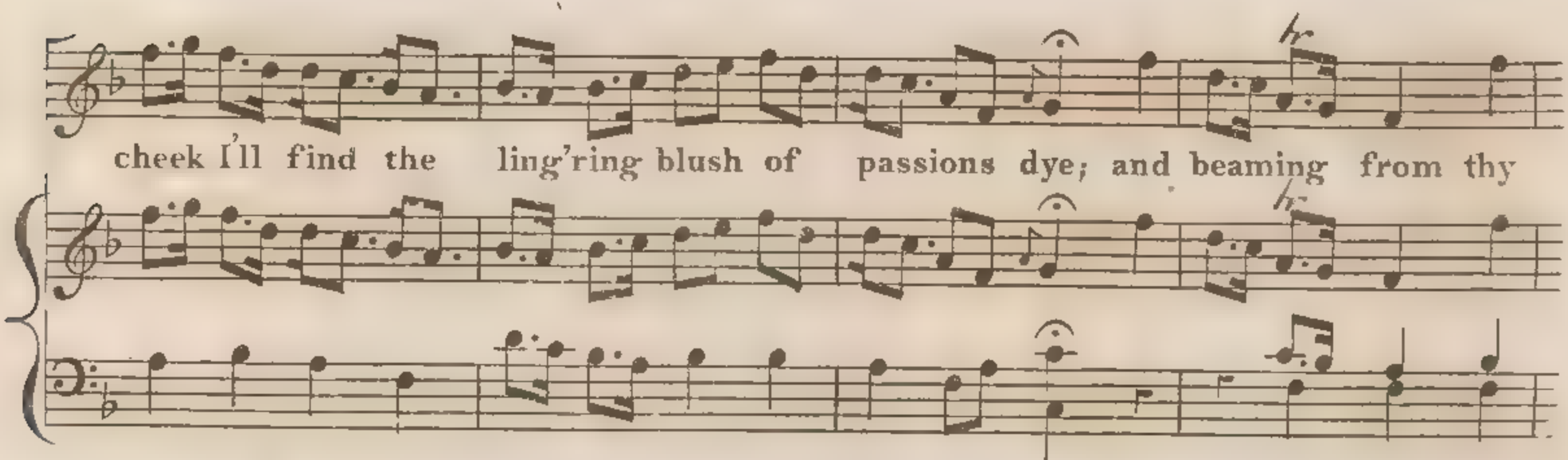




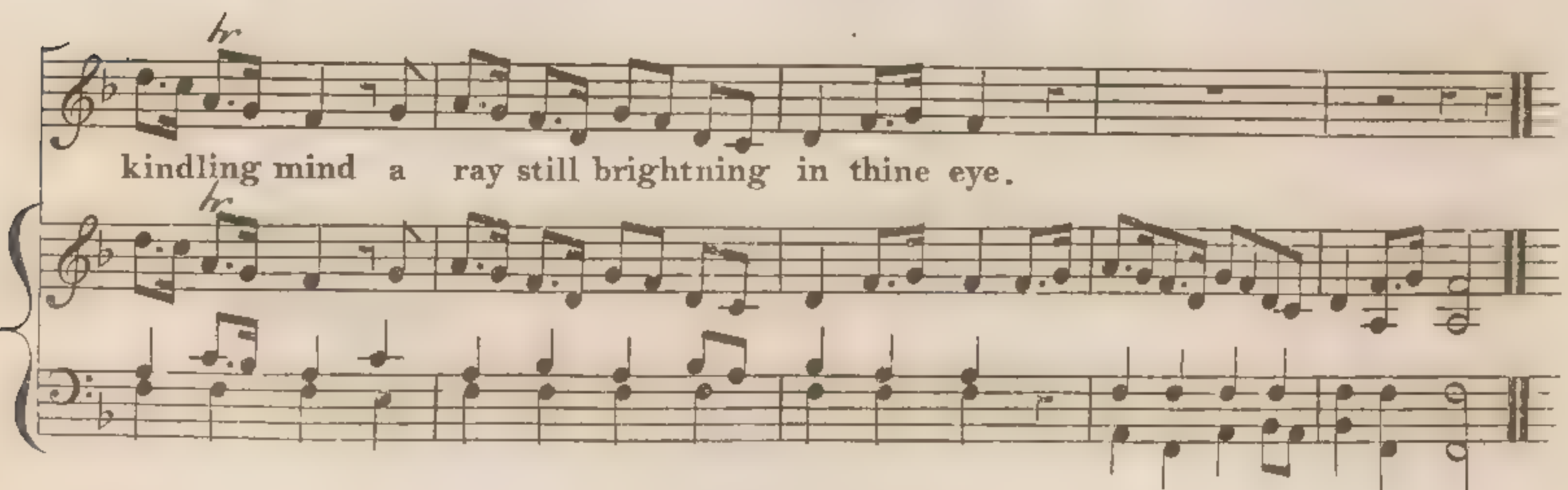
each fleet hour, should brush some honey charm away, yet fear not love to



lose thy pow'r, the soul that won can ne'er decay. Still glowing on thy

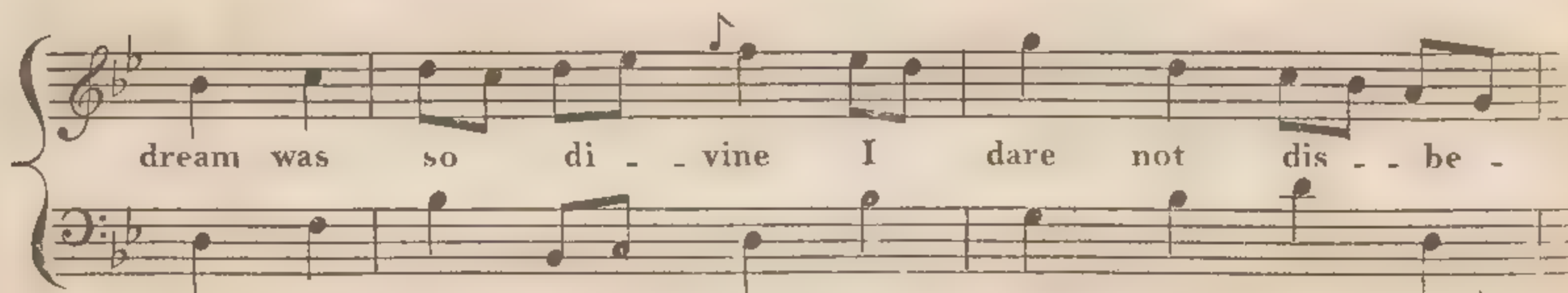
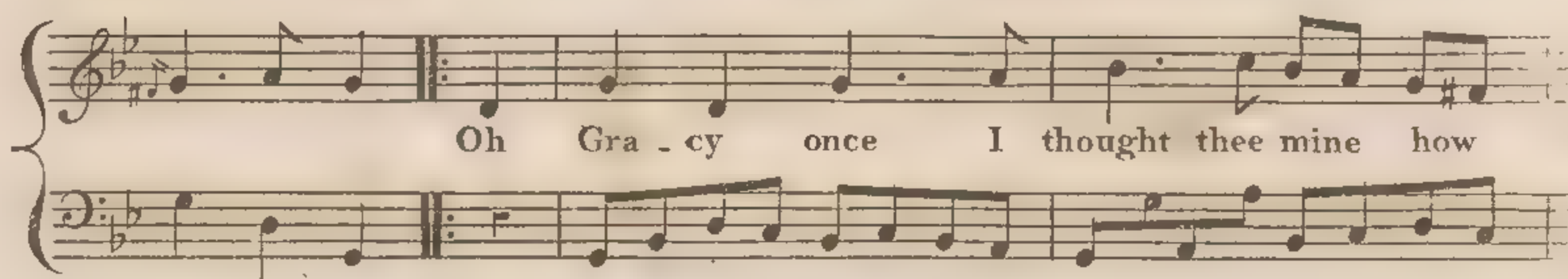


cheek I'll find the ling'ring blush of passions dye; and beaming from thy



kindling mind a ray still brightning in thine eye.

22 *Oh! Gracyy once I thought thee mine!*
or
"Smeem Shum traet er Vla na semah"
by Carolano.



soft to say - I love thee oh! tho' thy trait' rous

wiles I knew I dar'd not love re - - prove thee oh!

come then Gra - - cy come a - - gain to bless and

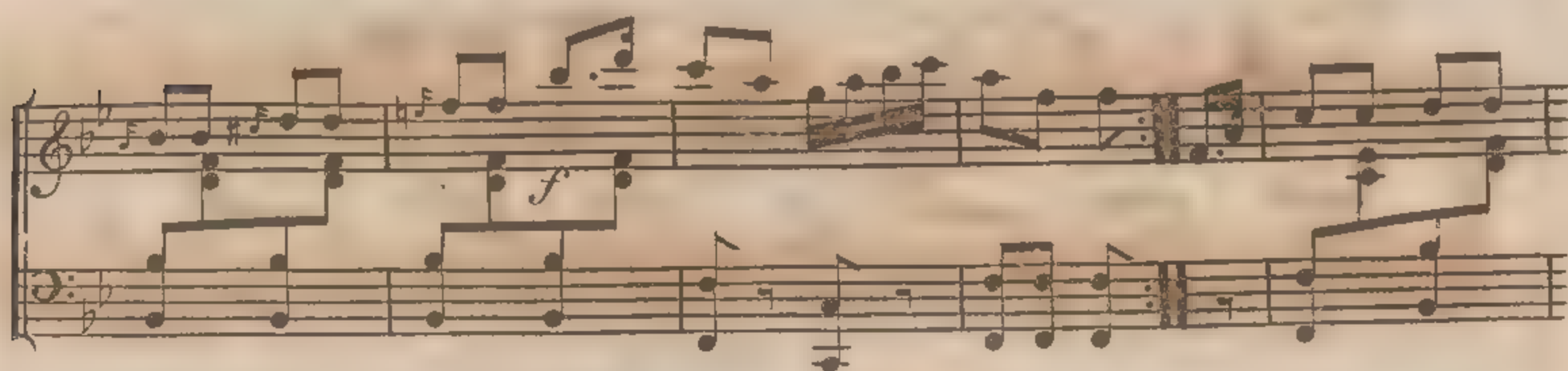
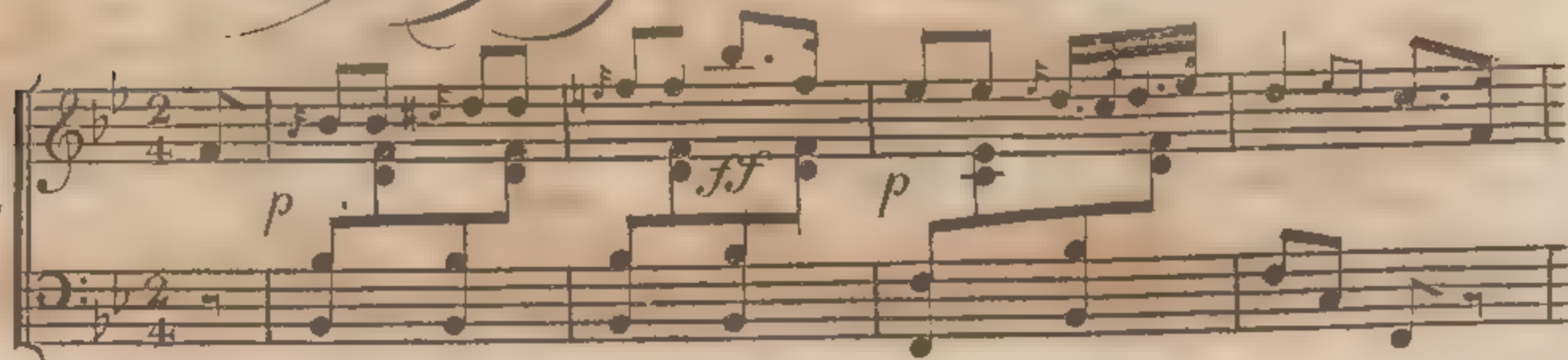
to de - - - ceive me and tho' I know thou

dost but feign yet I'll a - - gain be - - - lieve thee.

Allegretto

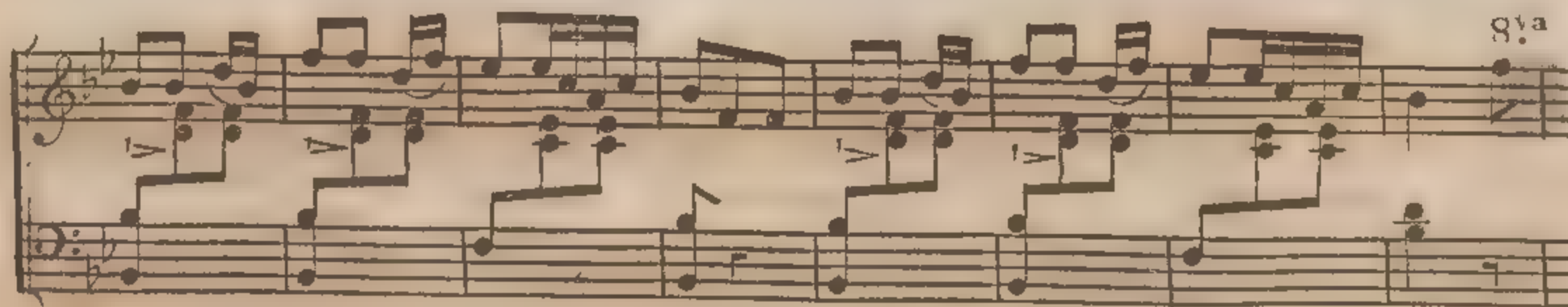
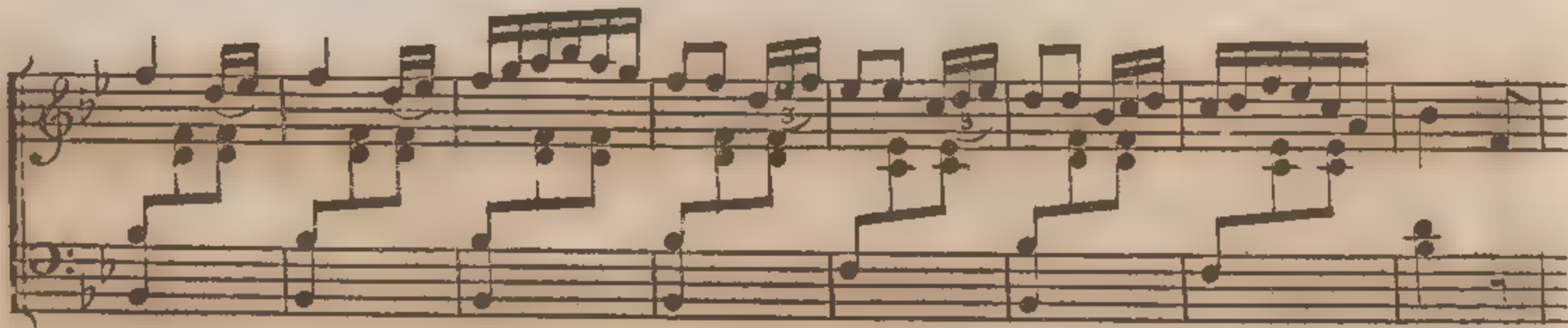
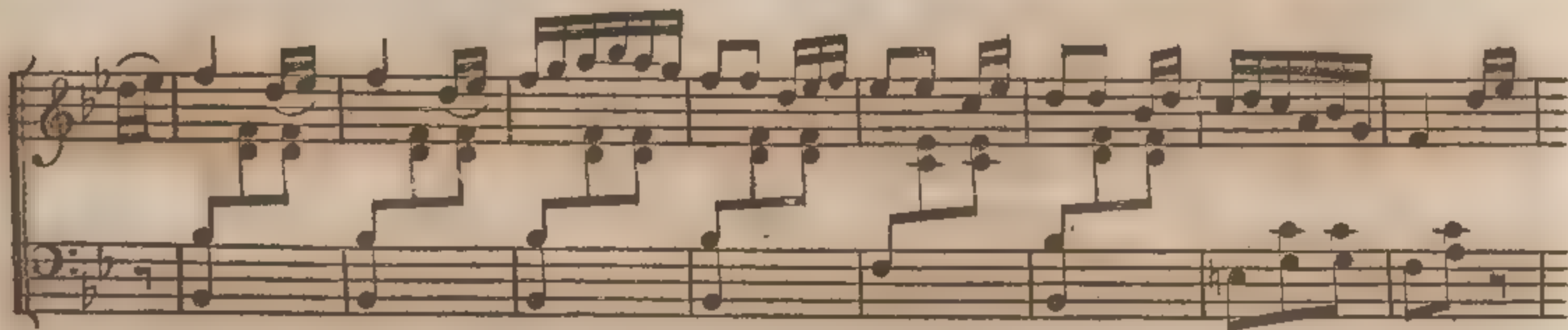
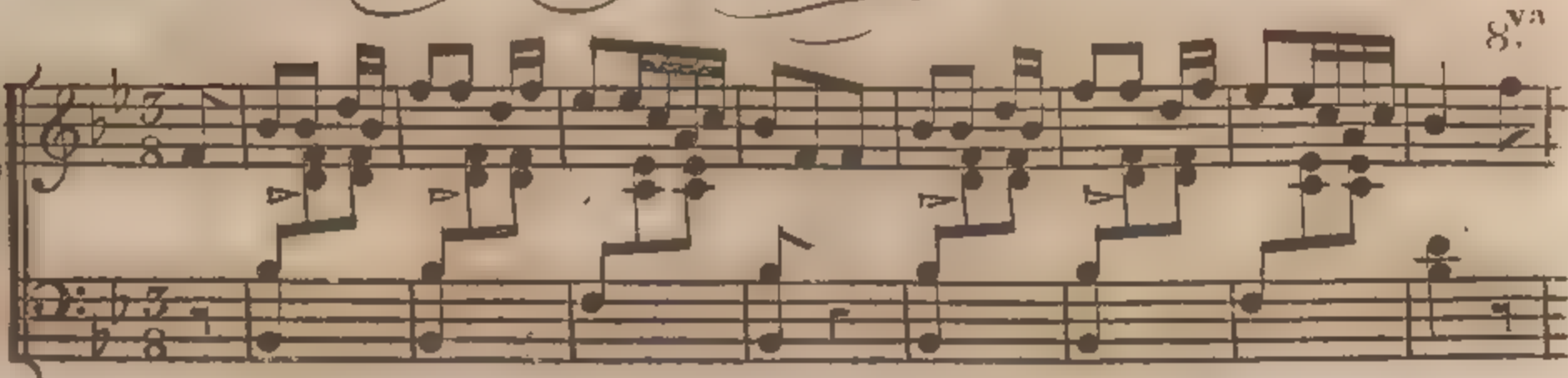
1

Andante





Playfully

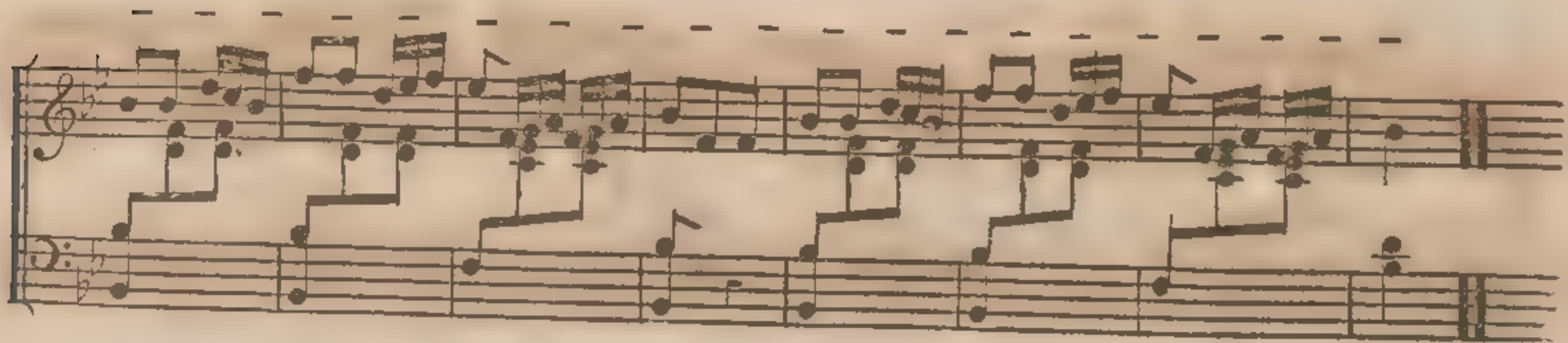
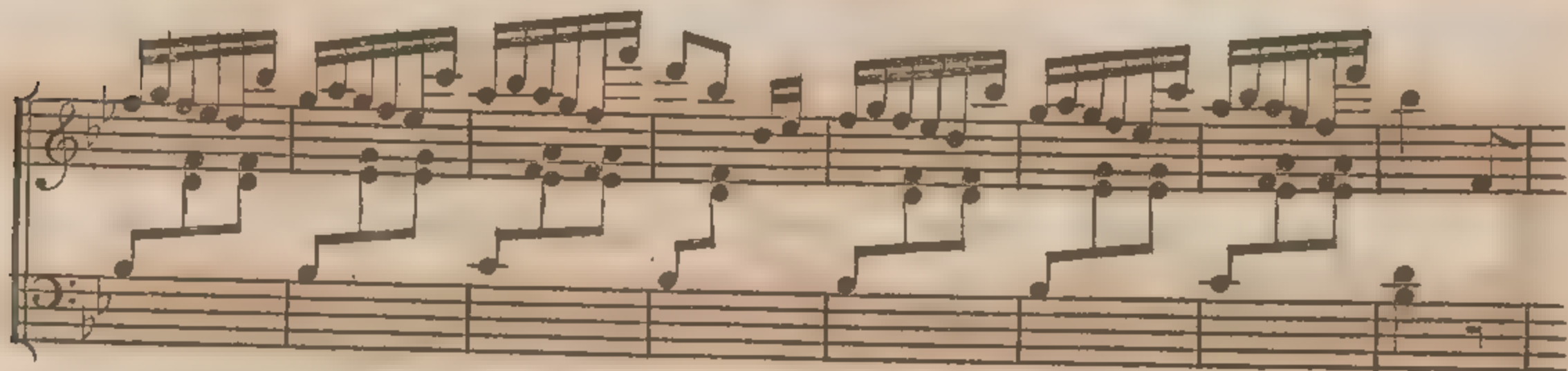
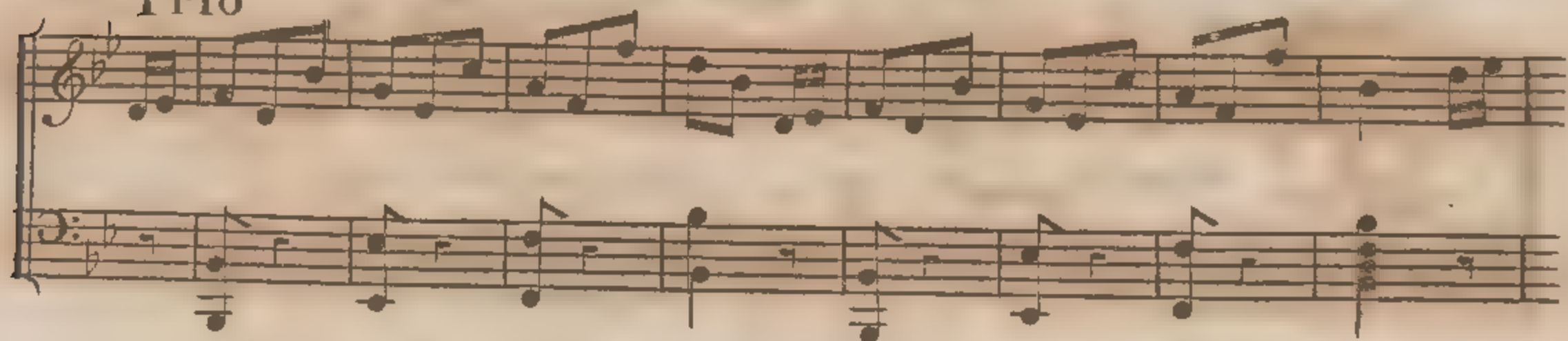


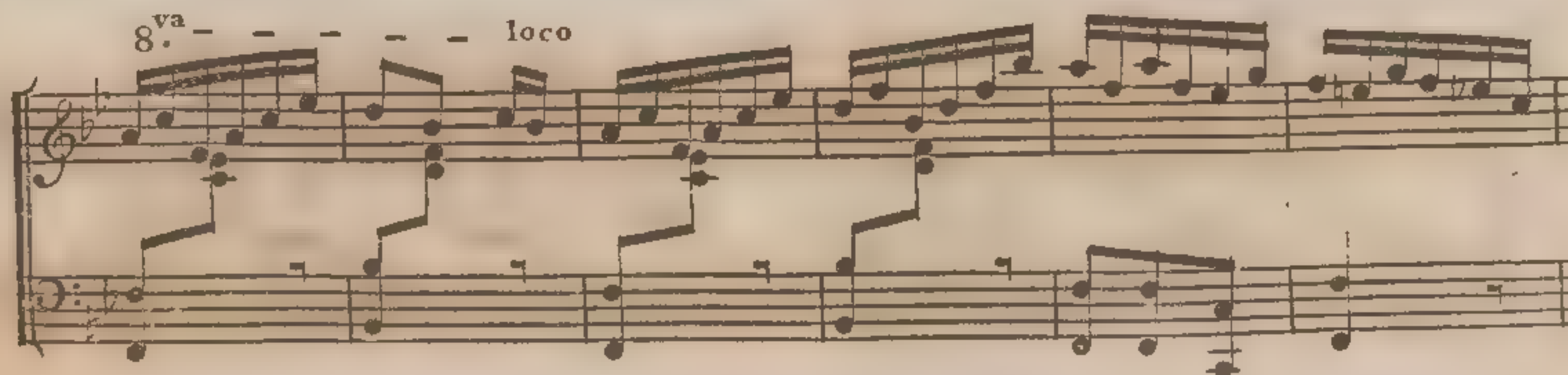
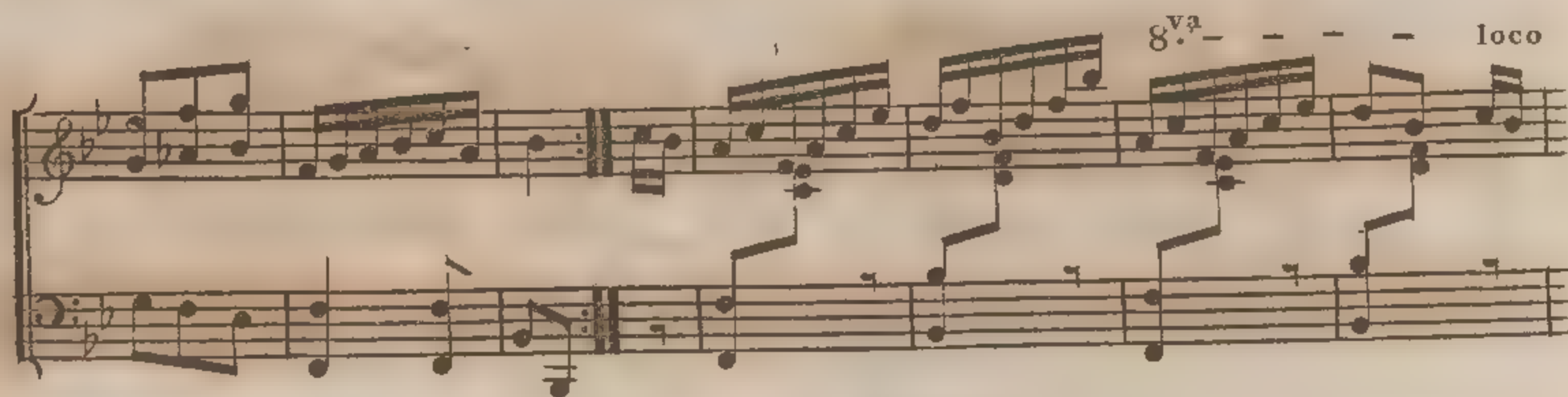
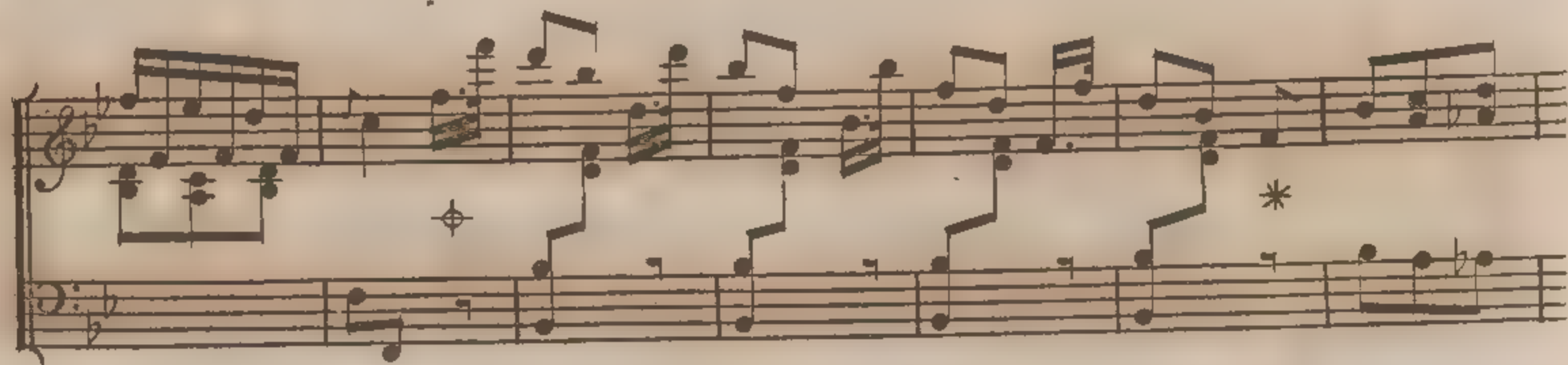
8^{va}

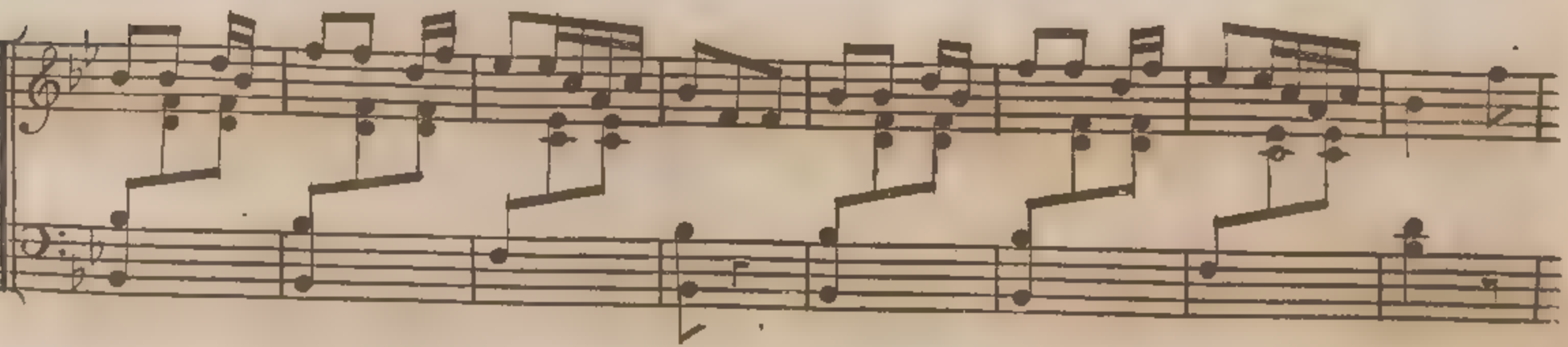
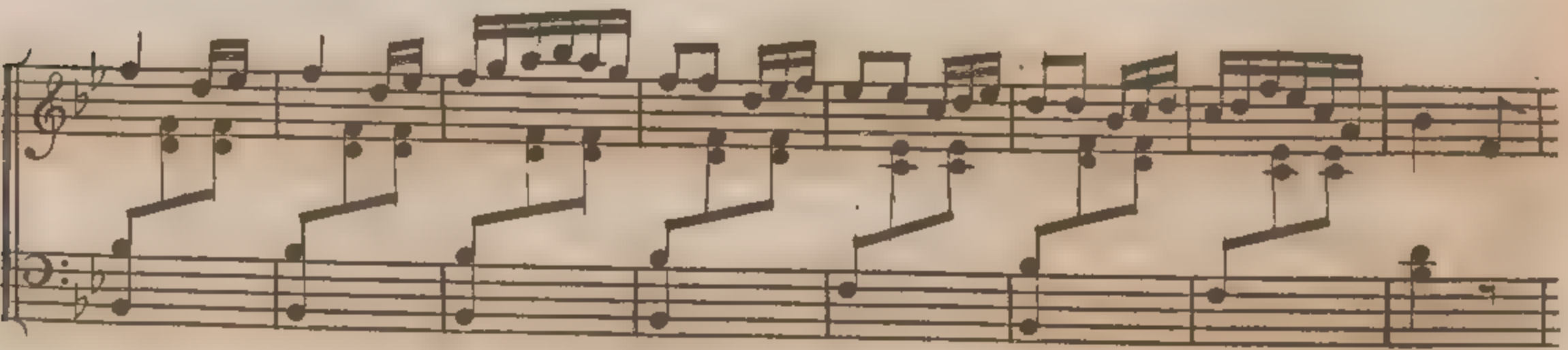
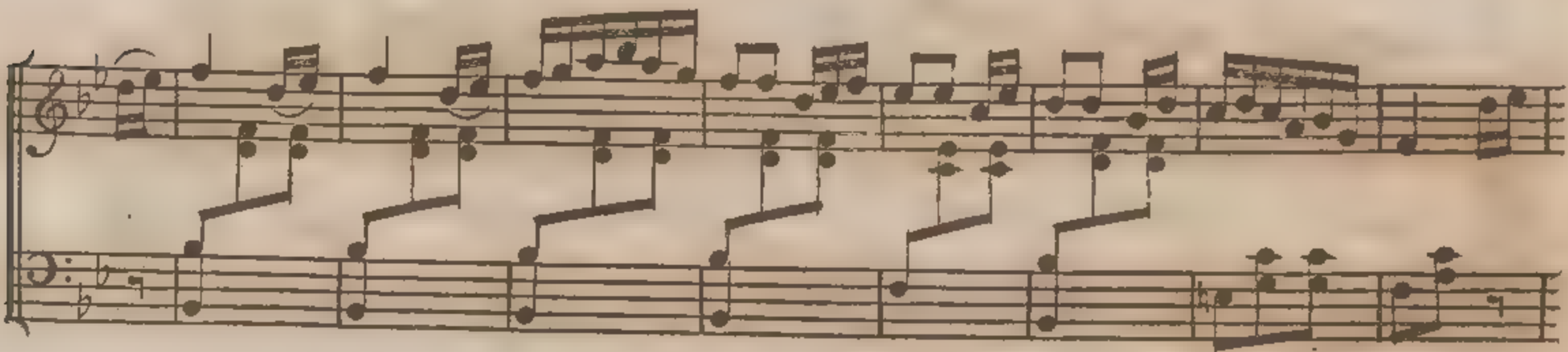
3



Trio







8^{va} ----- loco

The first system of music consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth notes, many of which are grouped in triplets, indicated by a '3' in a circle above the notes. The bass staff begins with a bass clef and a key signature of one flat. It contains a series of eighth notes, some of which are beamed together. The system concludes with a double bar line.

Trio

The second system of music, labeled 'Trio', consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat. It contains a series of eighth notes. The bass staff begins with a bass clef and a key signature of one flat. It contains a series of eighth notes, some of which are beamed together. The system concludes with a double bar line.

The third system of music consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat. It contains a series of eighth notes, many of which are grouped in triplets, indicated by a '3' in a circle above the notes. The bass staff begins with a bass clef and a key signature of one flat. It contains a series of eighth notes, some of which are beamed together. The system concludes with a double bar line.

The fourth system of music consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat. It contains a series of eighth notes, many of which are grouped in triplets, indicated by a '3' in a circle above the notes. The bass staff begins with a bass clef and a key signature of one flat. It contains a series of eighth notes, some of which are beamed together. The system concludes with a double bar line.

8^{va} -----

The fifth system of music consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat. It contains a series of eighth notes, many of which are grouped in triplets, indicated by a '3' in a circle above the notes. The bass staff begins with a bass clef and a key signature of one flat. It contains a series of eighth notes, some of which are beamed together. The system concludes with a double bar line.

(The)
Gipsy Rondo.
AN ORIGINAL AIR,
Composed & Arranged
for the
Piano Forte
BY
M^r HOLST.



Ent. at Sta. Hall.

Pr. 2

London, Engraved, Printed & Sold by J. BALLS, 408. Oxford Street.

The Public are respectfully cautioned against the purchase of a spurious copy of the Gipsy Rondo now in circulation, the popular Air being composed by Mr Holst & sold as above

Introduction.

Andante

The first system of musical notation is for the introduction. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Andante'. The first measure of the treble staff begins with a piano (p) dynamic. The music features a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are accents (>) over some notes in the later measures of the system.

The second system continues the musical piece. It maintains the same key signature and time signature. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with similar rhythmic values. Accents are present over notes in the treble staff.

The third system of musical notation shows a change in dynamics. The treble staff begins with a mezzo-forte (mf) dynamic. It features a more complex melodic line with many beamed sixteenth notes. The bass staff continues with a steady accompaniment.

The fourth system of musical notation includes a piano (p) dynamic marking in the treble staff. The music continues with intricate melodic patterns in the treble and a supporting bass line. A sharp sign (#) appears in the bass staff, indicating a key change or a specific harmonic function.

The fifth and final system of musical notation on this page. It concludes the introduction with a series of beamed sixteenth notes in the treble staff. The bass staff provides a final accompaniment. The system ends with a double bar line.

R O N D O .

Allegro

8va - - - *h* - - - *h* - - -

- - loco *h* - - *h* - - *h* - - *fz* *fz*

p *f*

f *h* *h*

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff features a melodic line with trills and slurs, while the bass staff provides a harmonic accompaniment with eighth and sixteenth notes.

The second system continues the musical piece. The treble staff has a melodic line with a slur and a trill. The bass staff has a melodic line with a slur and a trill. A dynamic marking *p* (piano) is present in the bass staff.

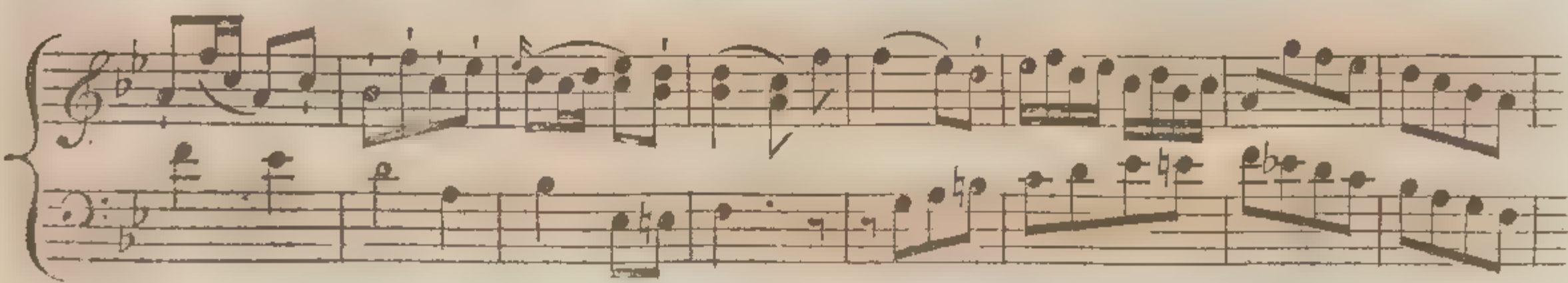
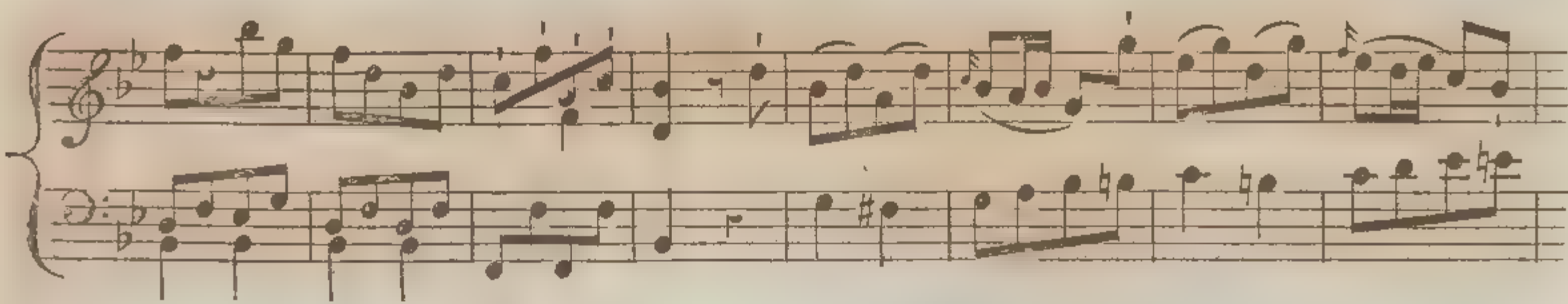
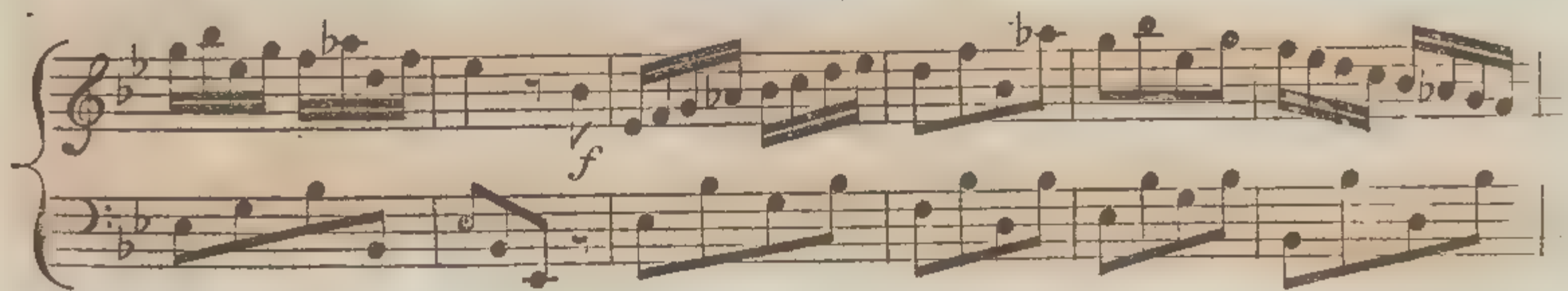
The third system of musical notation shows the continuation of the piece. The treble staff has a melodic line with a slur and a trill. The bass staff has a melodic line with a slur and a trill. A dynamic marking *f* (forte) is present in the bass staff. An *8va* marking is present above the treble staff.

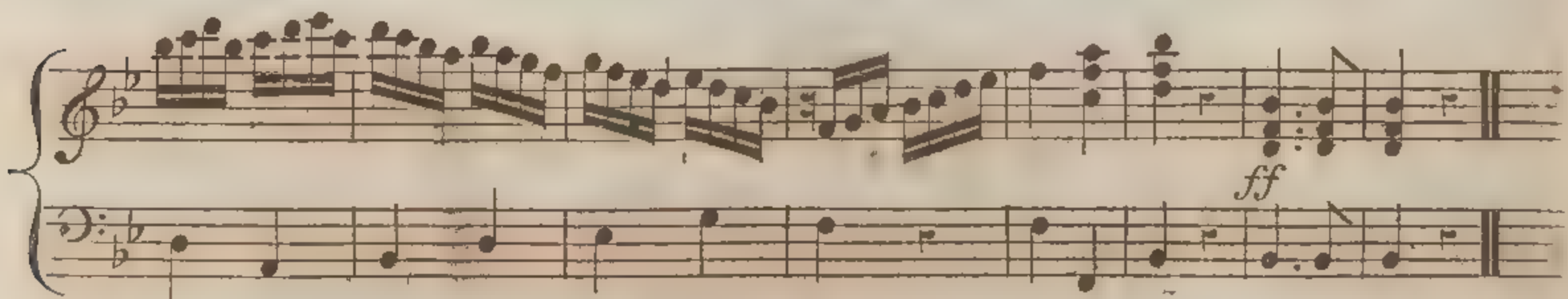
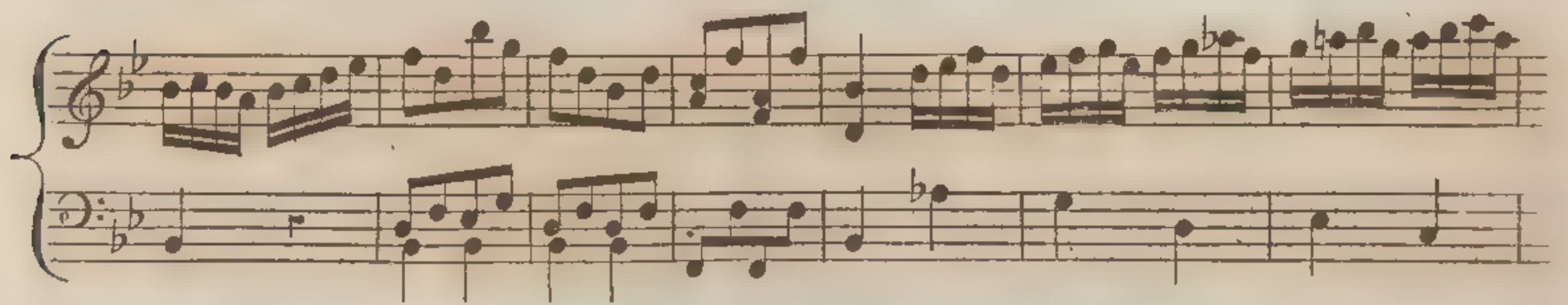
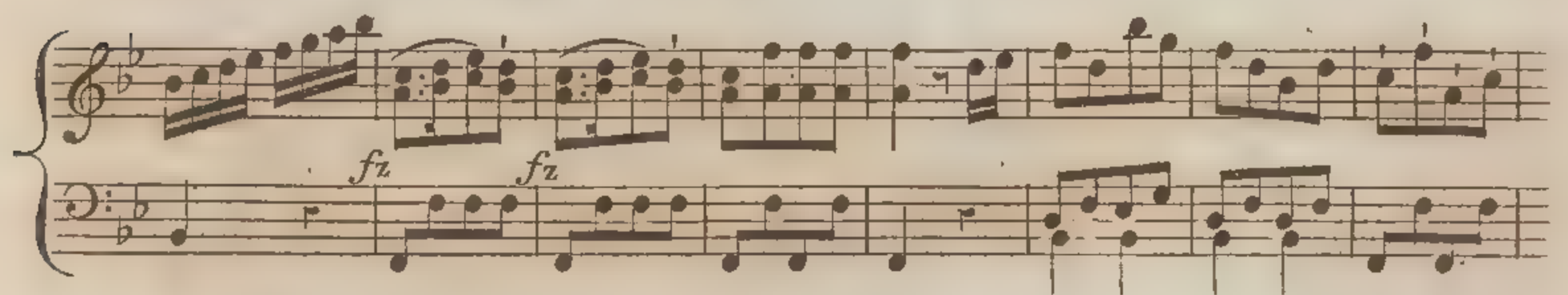
The fourth system of musical notation shows the continuation of the piece. The treble staff has a melodic line with a slur and a trill. The bass staff has a melodic line with a slur and a trill. A *loco* marking is present above the treble staff.

The fifth system of musical notation shows the continuation of the piece. The treble staff has a melodic line with a slur and a trill. The bass staff has a melodic line with a slur and a trill. Dynamic markings *fz* (forzando) are present in the bass staff.

The sixth system of musical notation shows the continuation of the piece. The treble staff has a melodic line with a slur and a trill. The bass staff has a melodic line with a slur and a trill. A dynamic marking *p* (piano) is present in the bass staff.

Volti





The favorite Dance of
(LADY MARY)
Arranged as a Ronde, for the
PIANO FORTE or HARP,
BY
L. Jansen.

Ent. at Sta Hall. ——— **L O N D O N,** ——— *Price 1/6*

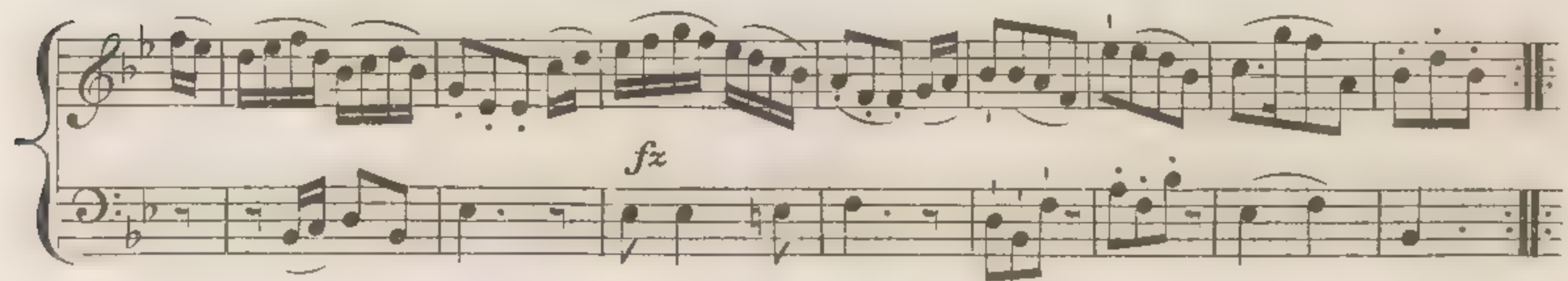
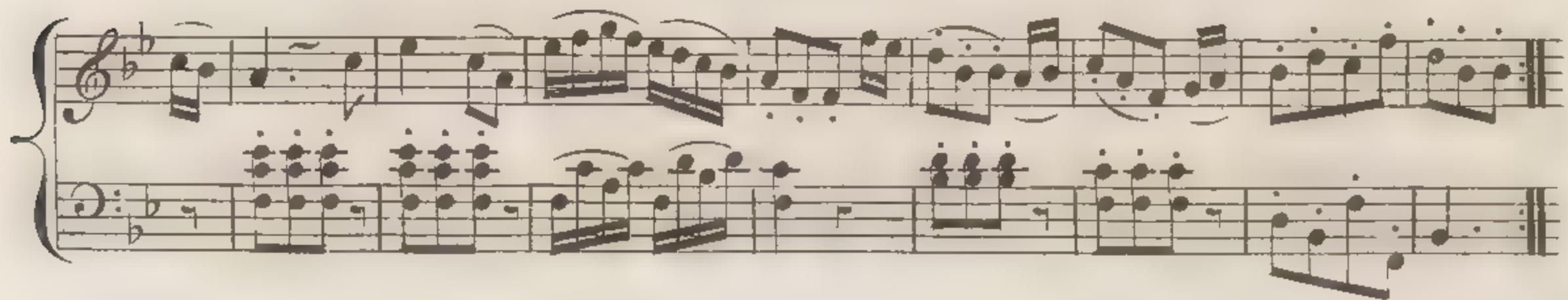
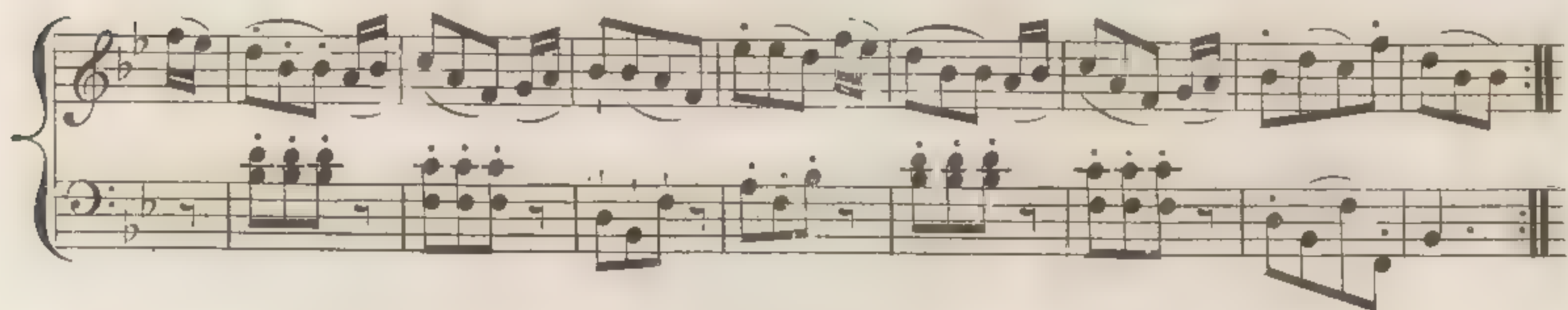
Published by J. Power, 34, Strand & W. Power, 4 Westmoreland Str., Dublin.

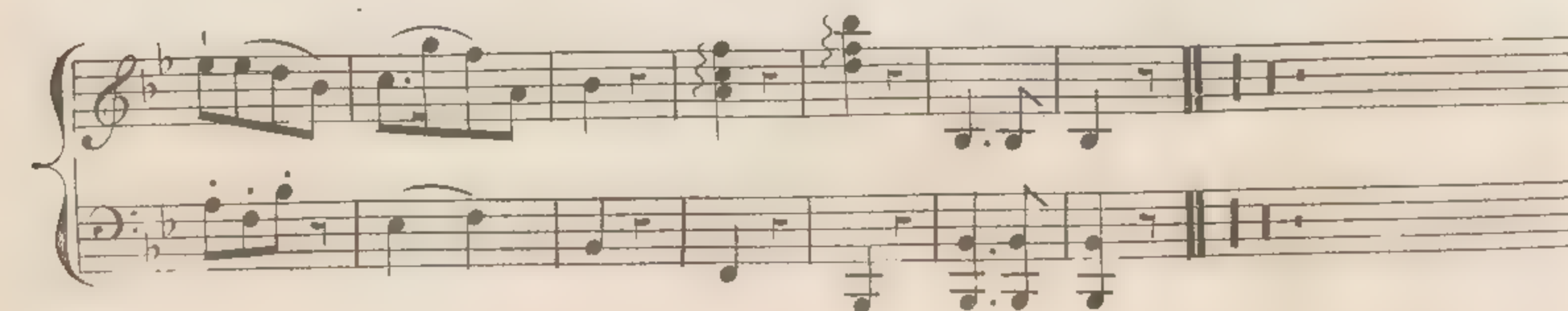
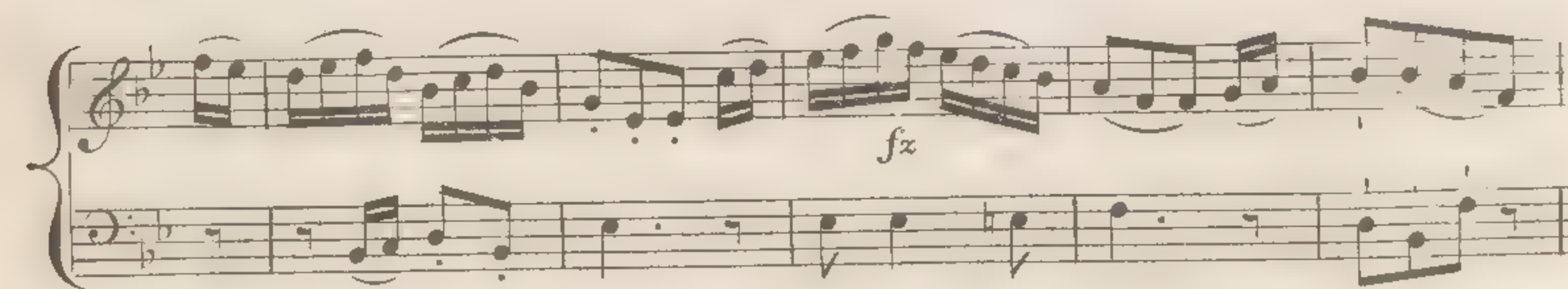
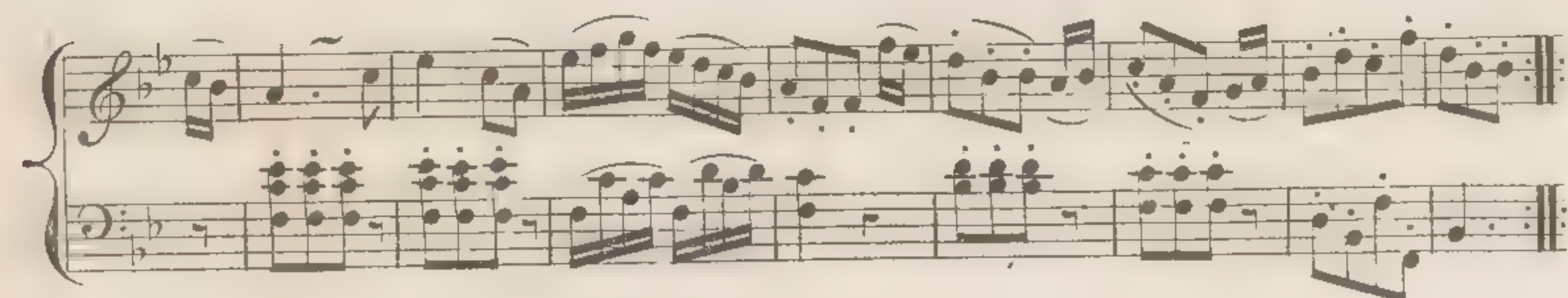
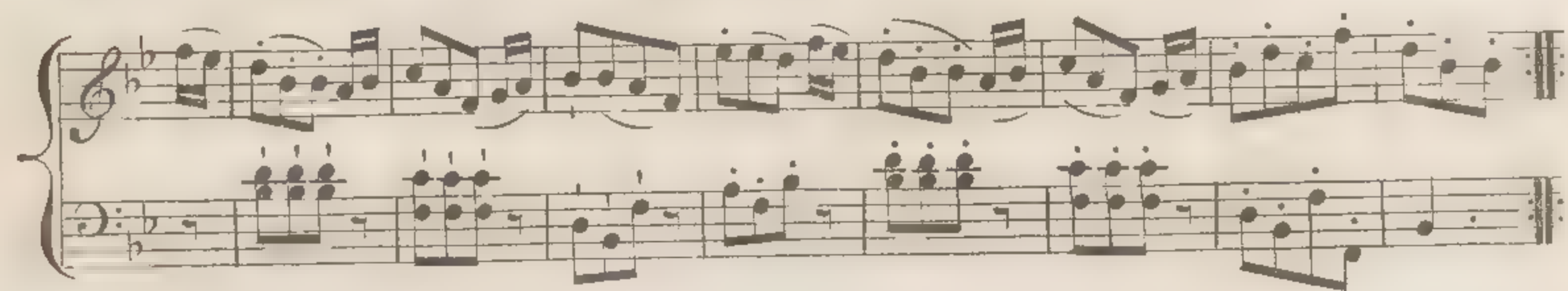
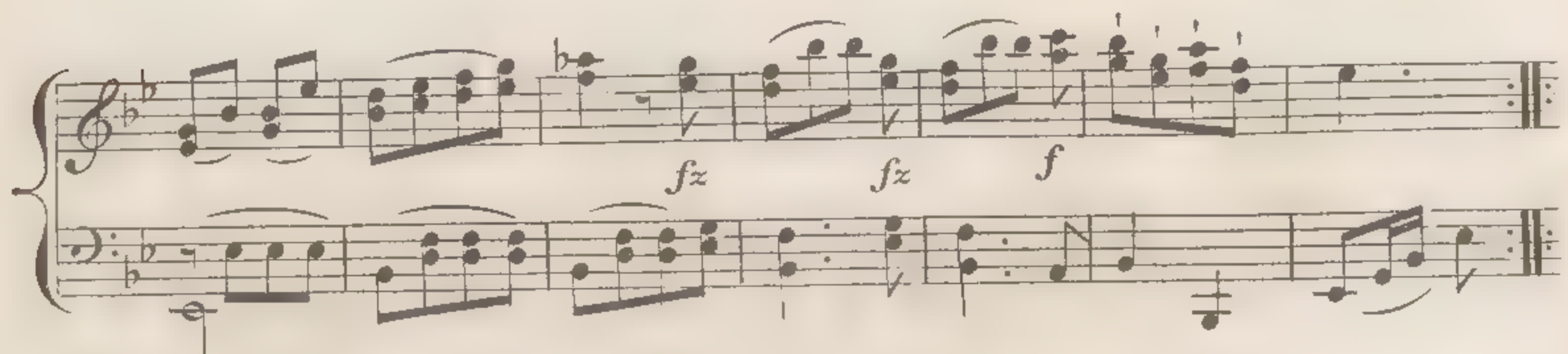
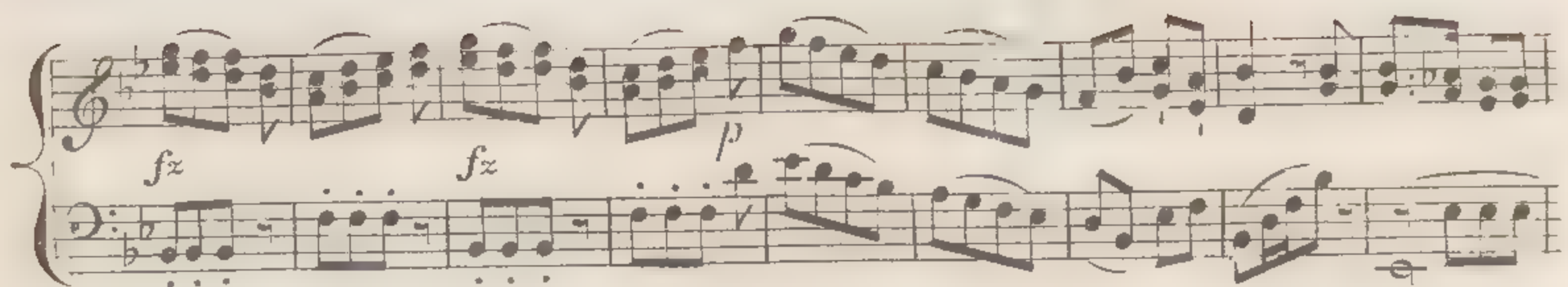
ALLEGRO

The musical score is written for piano or harp in a 2/4 time signature with a key signature of one flat (B-flat). It consists of three systems of music, each with a grand staff (treble and bass clefs). The first system begins with a treble clef and a key signature of one flat. The melody is played in the treble clef, and the bass clef provides a harmonic accompaniment. The second system continues the melody and accompaniment. The third system concludes the piece with a final cadence. The tempo is marked 'ALLEGRO'.

fz

This page contains six systems of handwritten musical notation, likely for piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system begins with a treble clef and a key signature change to B-flat major. The second system features a repeat sign in the treble staff. The third system includes a forte (f) dynamic marking in the treble staff. The fourth system continues the melodic and harmonic development. The fifth system shows a change in the bass line. The sixth system concludes the page with a final cadence. The handwriting is elegant and typical of 19th-century musical manuscripts.





The Day of Love.

A Ballad

MUSIC AND WORDS

BY

Thomas Moore Esq.

Printed at the Press of

LONDON.

Published by J. Power & Co. Stationers

The Day of Love

Music & Words by Thos. Moore, Esq.

VOICE

TENDERLY

PIANO

PORTO

The

beam of morn-ing trem - - bling Stole o'er the moun-tain

brook, With tim - id ray re - sem - bling Af -

fec - tions ear - ly look . Thus love be -

gins, Sweet morn of

love! The

noon tide ray as - - cend - - - ed, And o'er the val - - ley

stream, Dif - - fus'd a glow as splen - did As

pas - sions ri - per dream. Thus love ex -

pands; Warm noon of

ad lib

love! Bu.

eve-ning came, o'er - - shad - - ing The glo - - ries of the

sky, Like faith and fond - - ness fad - - ing From

pas - sions al - - ter'd eye! Thus

love de - - clines,

Cold - - - - - eve of love!

Will thou say farewell to me

A Ballad

THE Music BY

Thomas Moore Esq^r

The Words by _____

LONDON.

Published at Powers, Music Ware House (32) Strand
And at W. Powers (4) Westmorland Street Dublin

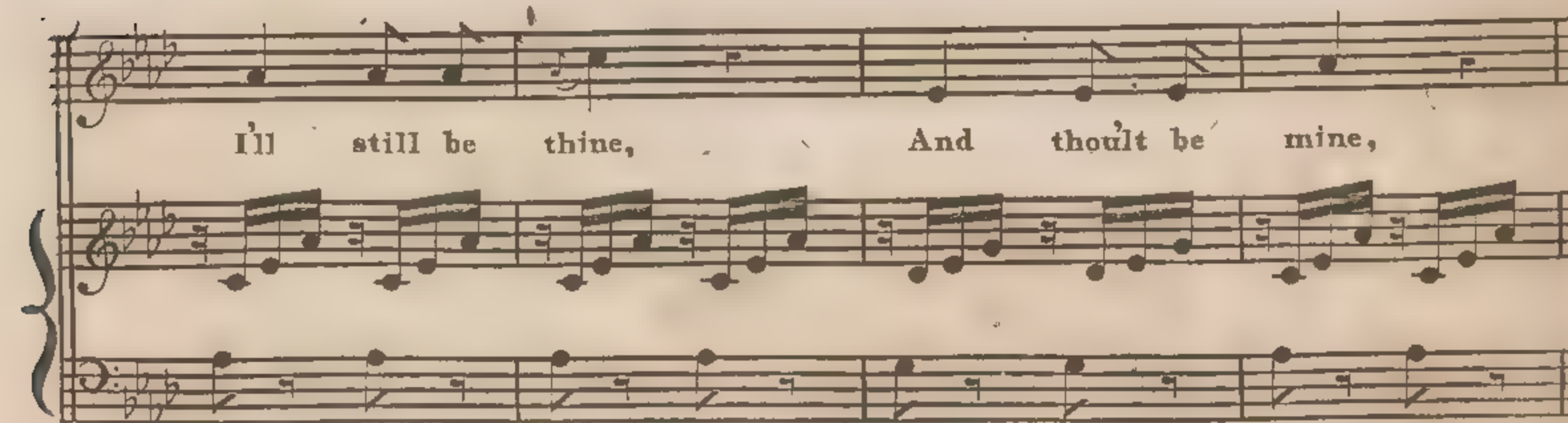
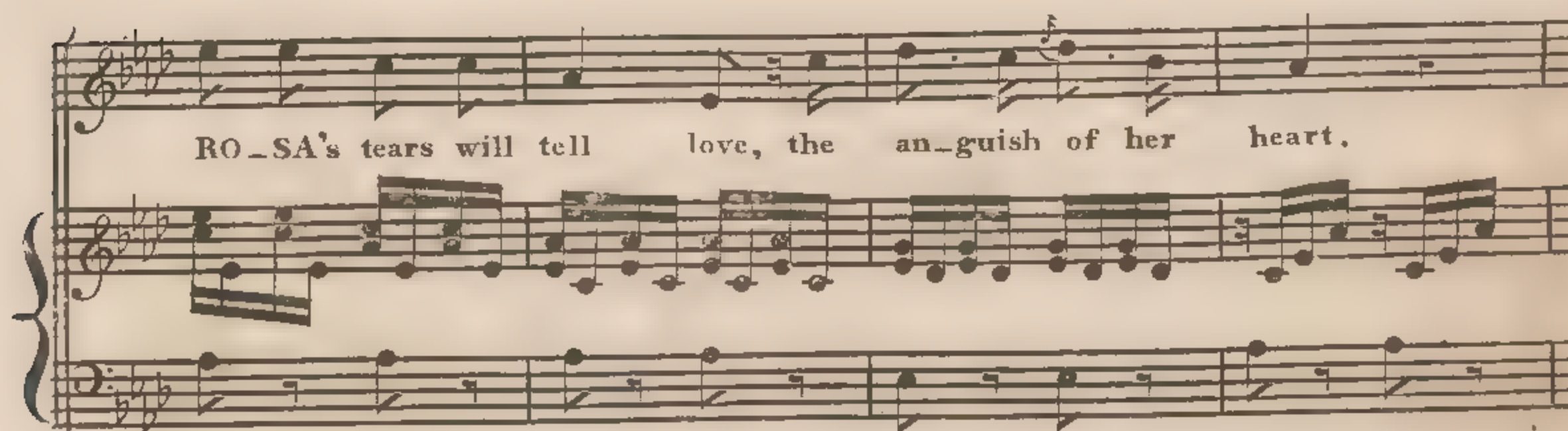
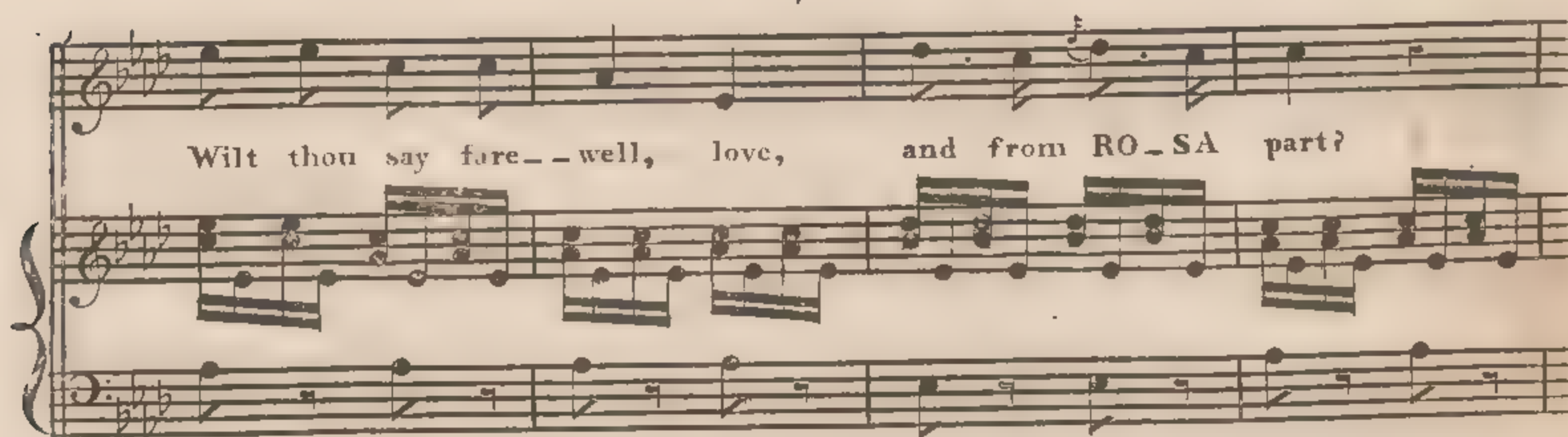
Ent^d at Stationers Hall Price 2^s



Wilt thou say farewell, Love?

Music by Thomas Moore Esq.

The words by. —



4

ad. 15 tempo

I'll love thee tho' we se-ver Oh! say can

I eer cease to sigh, Or cease to

love, no ne-ver.

Sy.

Wilt thou think of me, love, When

thou art far a -- way? Oh! I'll think of thee love

ne--ver ne--ver stray I'll still be thine

And thou'lt be mine *ad lib* I'll love thee tho' we sever,

tempo Oh! say can I e'er cease to sigh •

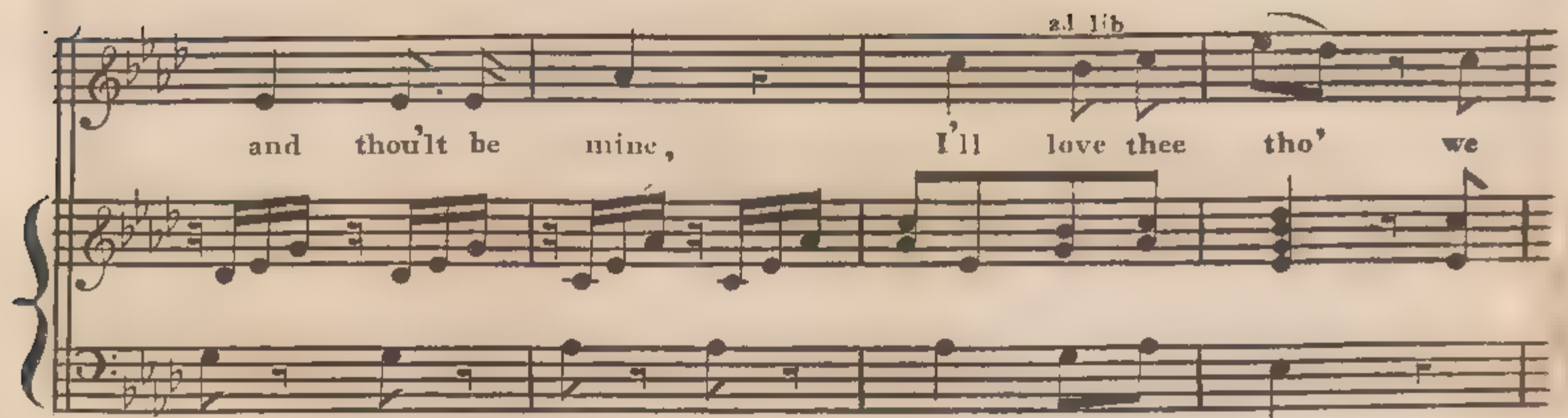
or cease to love? no ne-ver.

Let not others' wile, love, Thy

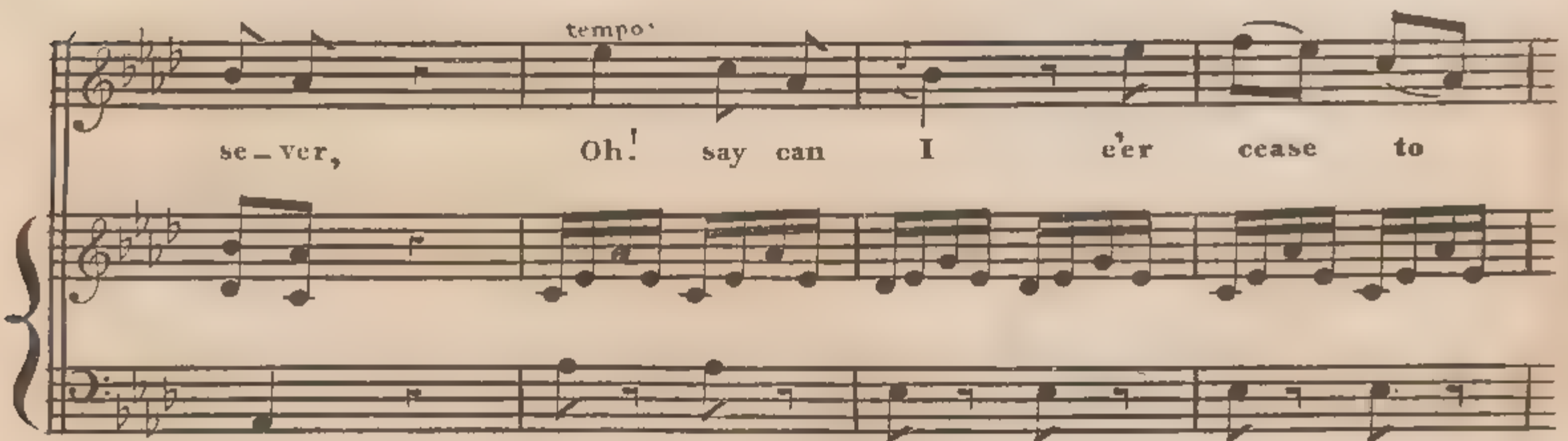
ar-dent heart be--tray, Re--mem-ber RO-SA's smile, love,

RO-SA far a way. I'll still be thine,

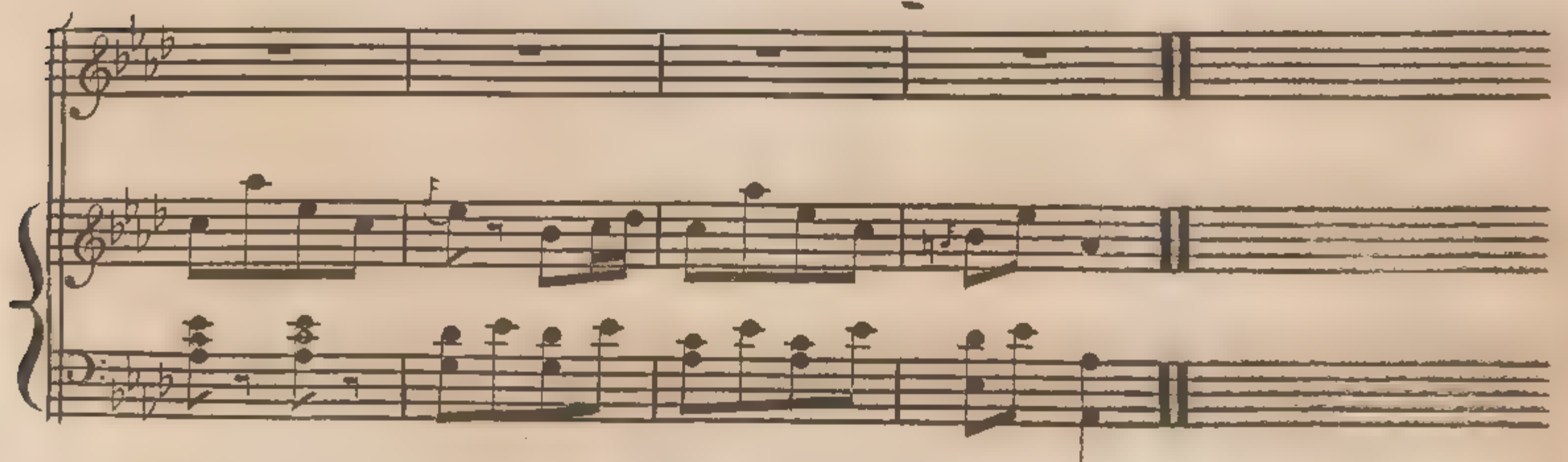
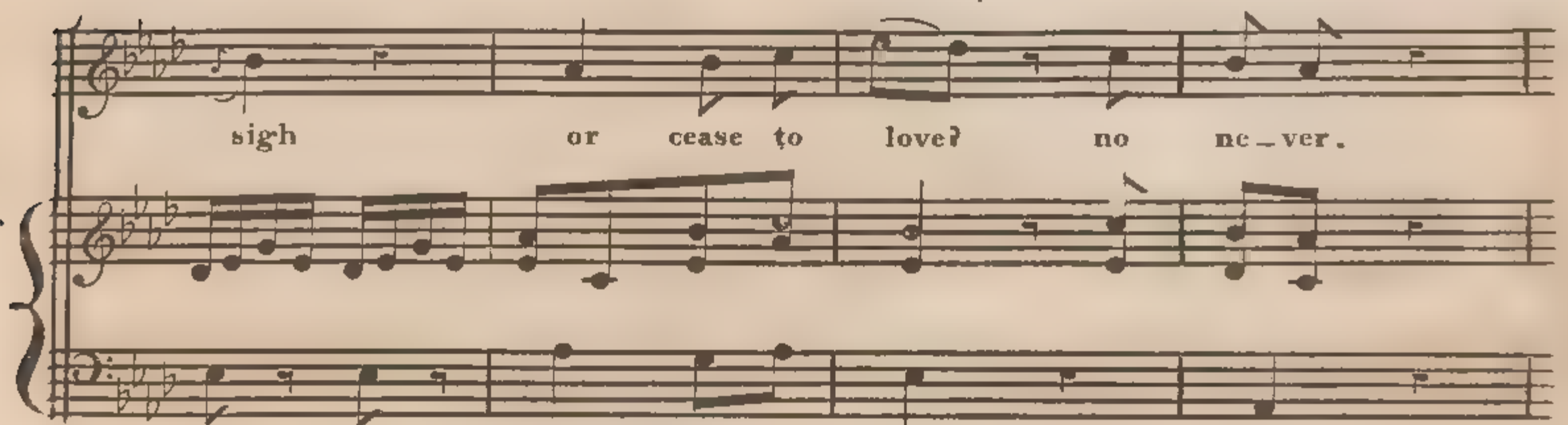
and thou't be mine, *al lib* I'll love thee tho' we



se-ver, *tempo* Oh! say can I e'er cease to



sigh or cease to love? no ne-ver.



Here's the Bower

of Ballad

Dedicated to

Her Grace the

Duchess of Bedford

LONDON.

Published at J. Pipers Music Ware House (34) Strand
& Sold at W. Lowers (4) Westmerland Str. Dublin?

Ent^d at Stationers Hall



20. 10. 17

Here's the Bow'r

Music Words by Mrs. Anne E. B.

With Expression

The piano introduction consists of three staves. The top staff is a single treble clef line with a 2/4 time signature. The bottom two staves are grouped by a brace and contain a treble and bass clef. The music is in 2/4 time and features a simple, flowing melody in the treble and a supporting bass line.

Here's the Bow'r she lov'd so much. And the tree she

This system contains the first line of the song. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "Here's the Bow'r she lov'd so much. And the tree she".

plant-ed. Here's the Harp she us'd to touch, - Oh!

This system contains the second line of the song. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "plant-ed. Here's the Harp she us'd to touch, - Oh!".

Volti

how that touch en- - chant-ed! Ro - - ses now un -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes. The piano accompaniment features a treble and bass clef, with the right hand playing a series of chords and the left hand providing a simple harmonic foundation.

heed - ed sigh, Where's the hand to wreath them?

The second system continues the musical piece. The vocal line maintains the same melodic style. The piano accompaniment's right hand plays a more active role with eighth-note patterns, while the left hand remains steady with quarter notes.

Songs a-round ne - - glect-ed lie, Where's the lip to

The third system of music shows the vocal line continuing its melody. The piano accompaniment's right hand features a series of descending eighth-note runs, creating a sense of movement and accompaniment for the vocal line.

breathe them? Here's the Bow'r she lov'd so much,

The final system on the page. The vocal line concludes with a melodic phrase. The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand. The word 'olio' is written vertically below the piano staff.

And the tree she plant-ed, Here's the Harp she

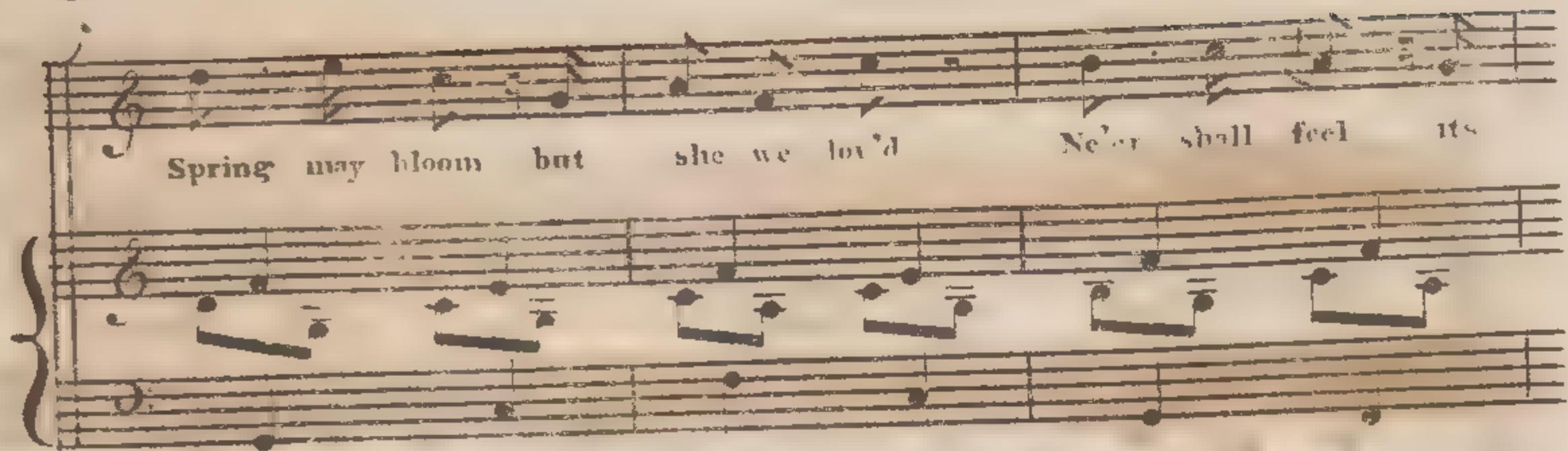
The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line has a treble clef and contains the lyrics "And the tree she plant-ed, Here's the Harp she". The piano accompaniment features a melody in the right hand and a supporting bass line in the left hand.

usd to touch! Oh! how that touch en-chant-ed!

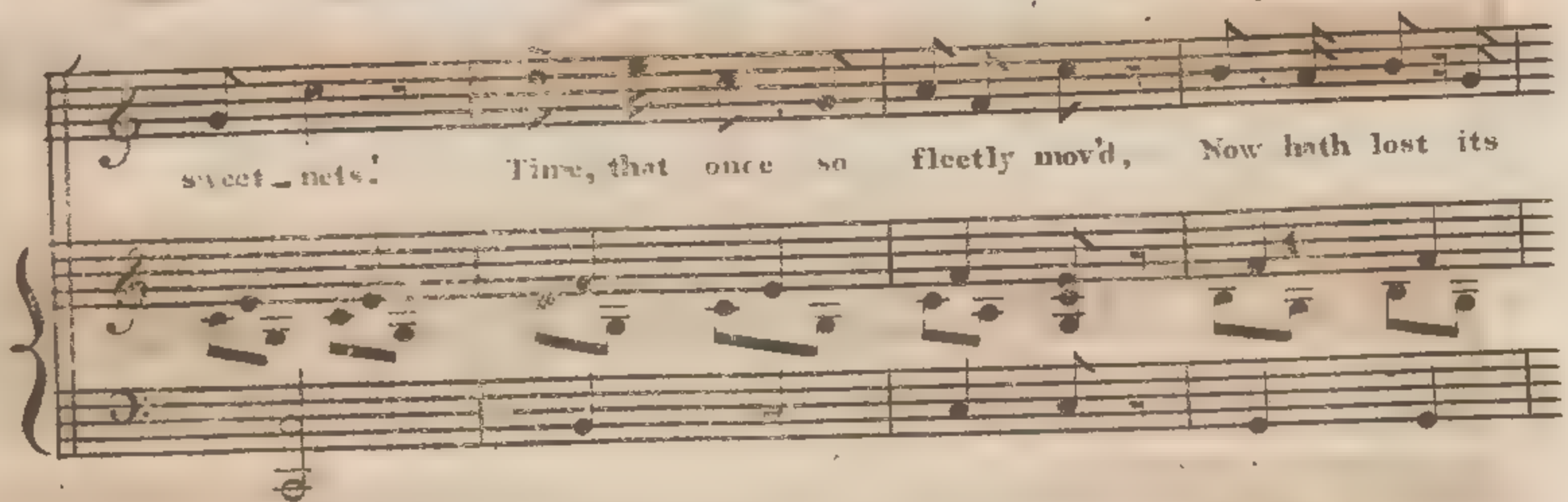
The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line includes the lyrics "usd to touch! Oh! how that touch en-chant-ed!". The piano accompaniment continues with its melodic and harmonic support.

Sym.

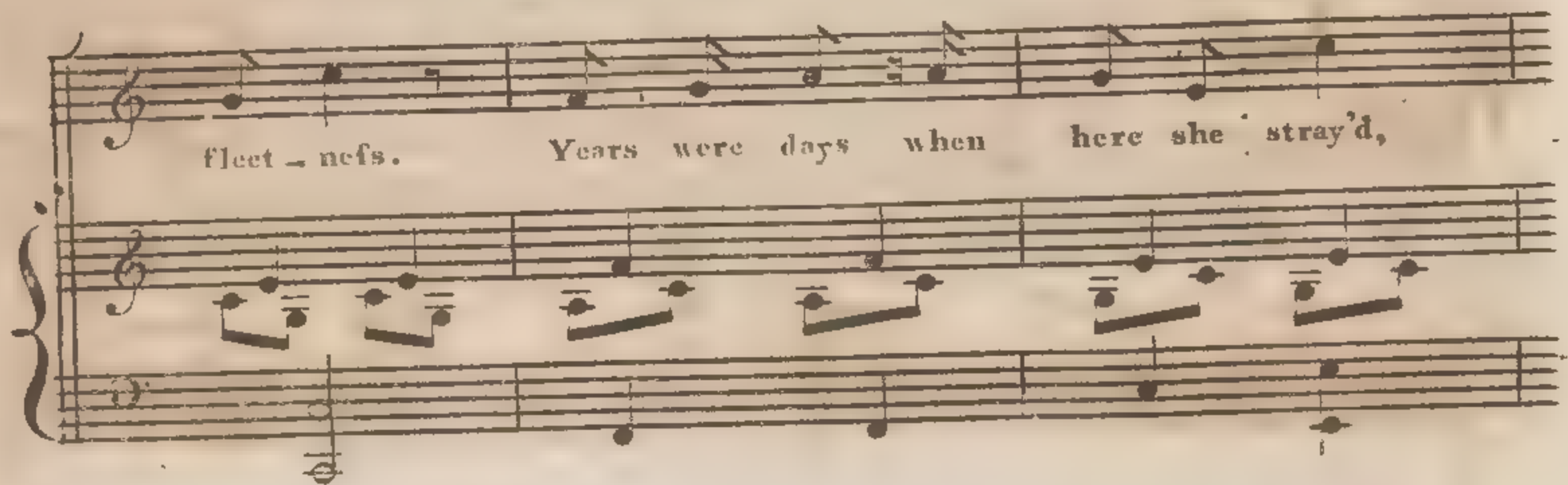
The third system of the musical score. It begins with a vocal line that ends with a double bar line. Below it, a piano section labeled "Sym." (Symphony) is shown on two staves. The piano part continues with a melodic line in the right hand and a bass line in the left hand, also ending with a double bar line.



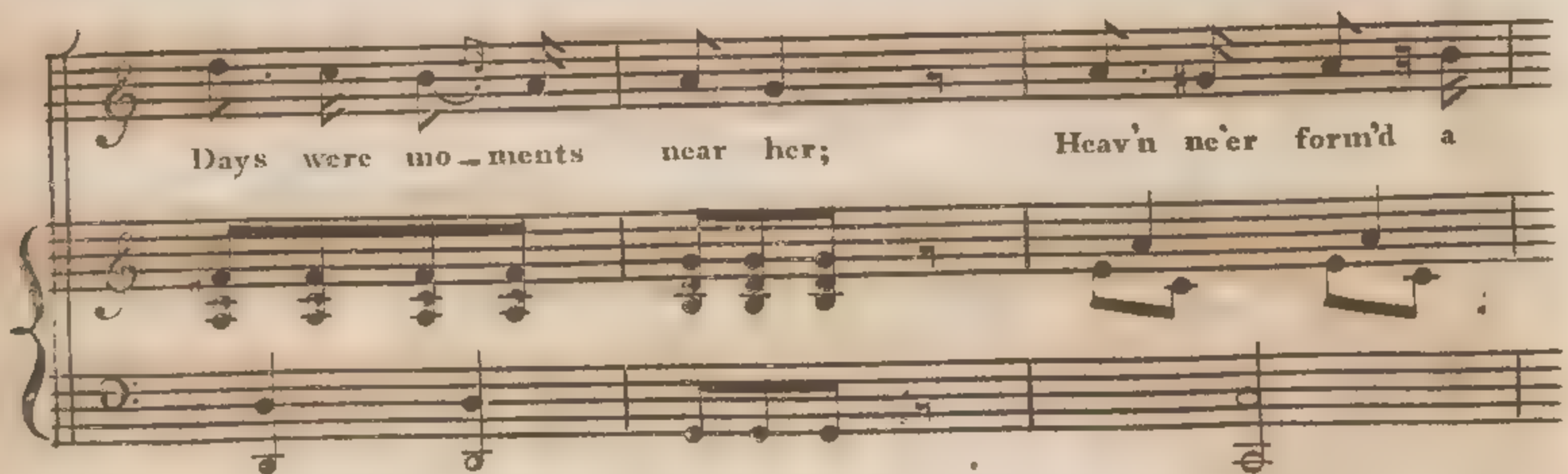
Spring may bloom but she we lov'd Ne'er shall feel its



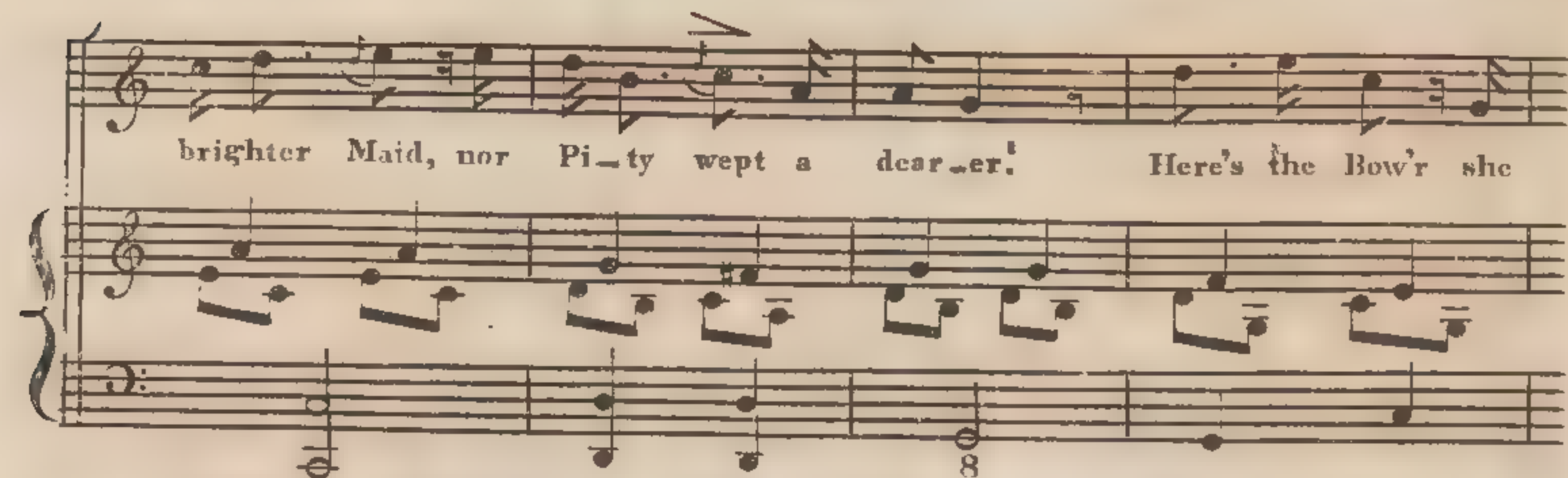
sweet - ness! Time, that once so fleetly mov'd, Now hath lost its



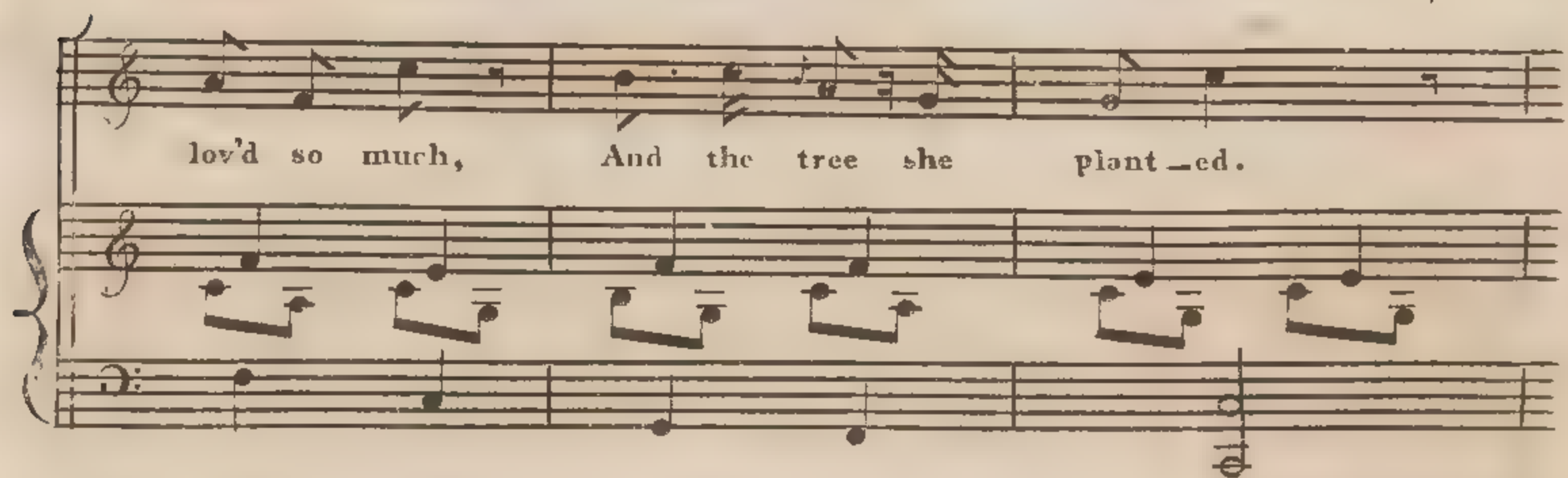
fleet - ness. Years were days when here she stray'd,



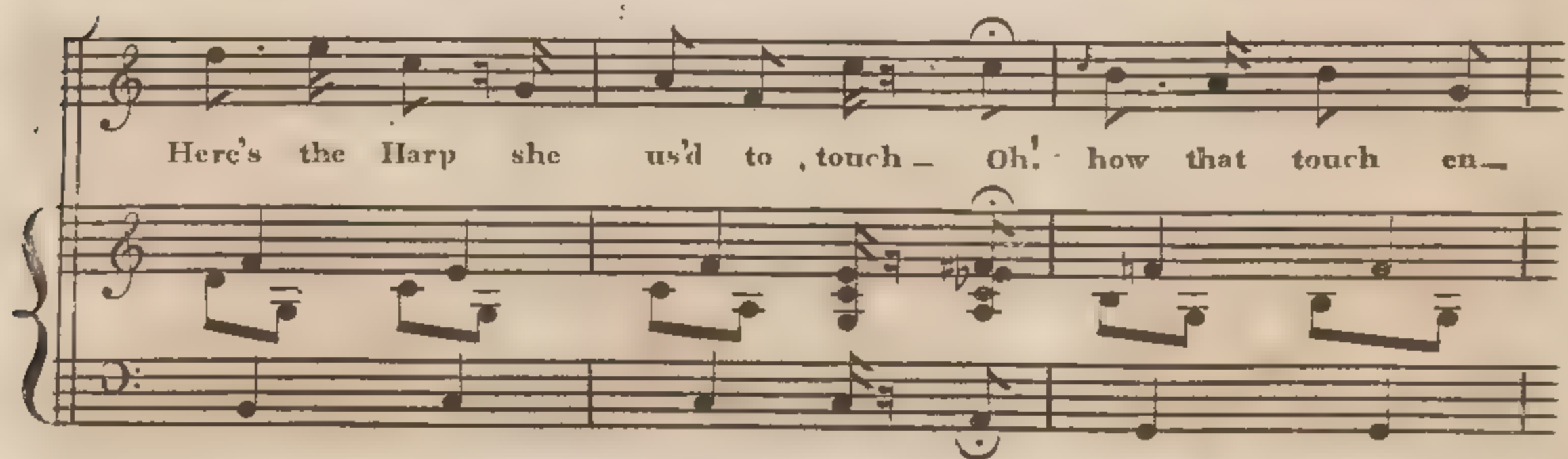
Days were mo - ments near her; Heav'n ne'er form'd a



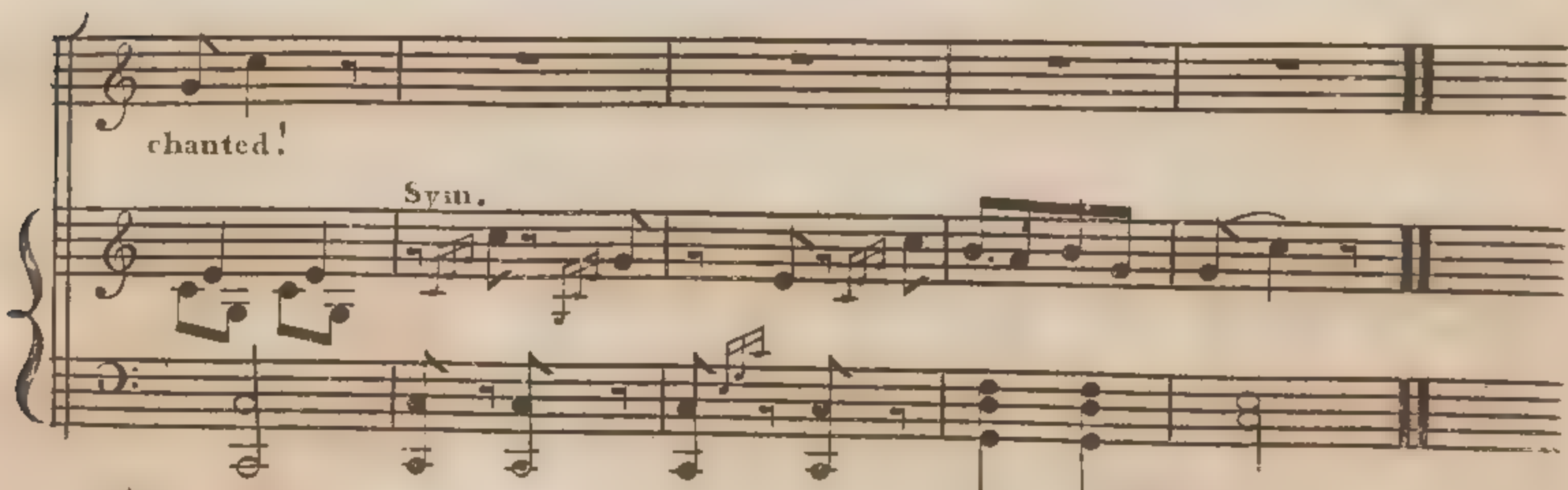
brighter Maid, nor Pi-ty wept a dear-er! Here's the Bow'r she



lov'd so much, And the tree she plant-ed.



Here's the Harp she us'd to touch - Oh! how that touch en-



chanted!

Sym.

When Time who steals our years away.

H. Ballard

Dedicated

TO

MRS HENRY TIGHE,

(of
Providence)

Printed for J. & T. Carpenter.
(Old Bond Street.)

1802.

When Time, who steals our years away.

The Music and Words by Thos. Moore Esq.

Ad libitum

Piano Forte

When Time who steals our years a - way shall

steal our pleasures too The memory of the

past will stay and half our joys re - new Then

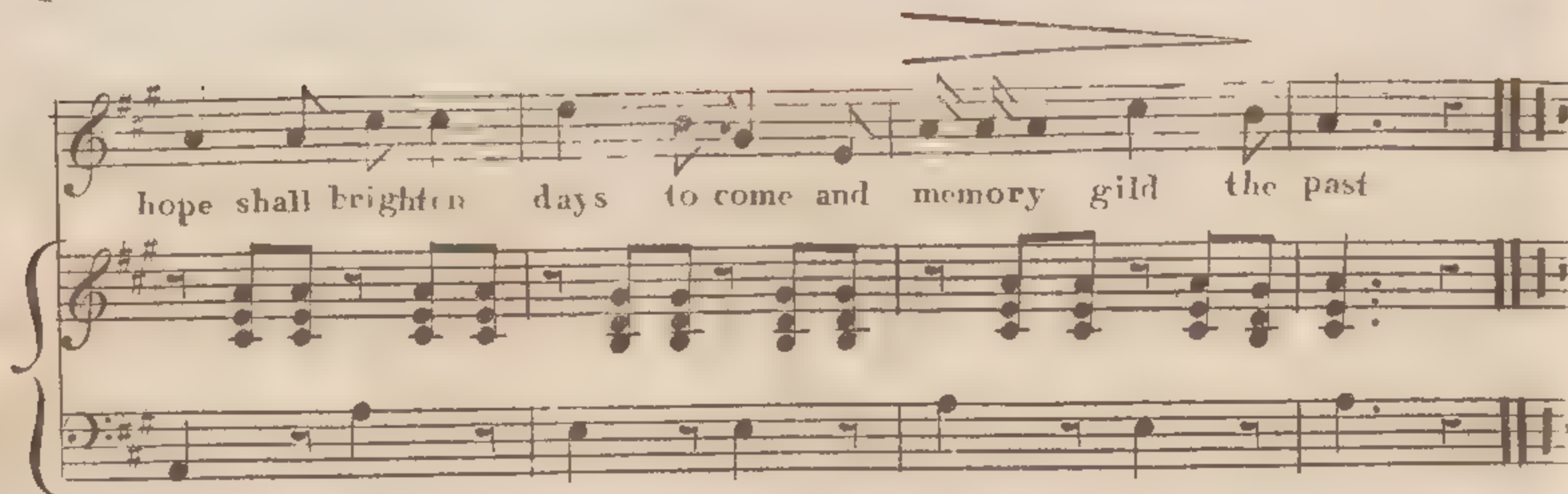
L. J. Smith

Cloe when thy beautys flower shall feel the wint - ry

air, Re - membrance will re - call the hour when

thou a - lone wert fair, Then talk no more of

fu - ture gloom Our joys shall al - ways last, For



Come Cloe fill the genial bowl,
 I drink to love and thee;
 Thou never canst decay in soul,
 Thou'lt still be young for me.

And as thy lips the tear-drop chase
 Which on my cheek they find,
 So hope shall steal away the trace,
 Which sorrow leaves behind!

Then fill the bowl away with gloom;
 Our joys shall always last;
 For hope shall brighten days to come,
 And memory gild the past!

But mark, at thought of future years,
 When love shall lose its soul,
 My Cloe drops her timid tears,
 They mingle with my bowl!

How like this bowl of wine my fair,
 Our loving life shall fleet,
 Though tears may sometimes mingle there,
 The draught will still be sweet!

Then fill the bowl away with gloom!
 Our joys shall always last,
 For hope will brighten days to come,
 And memory gild the past!

NEVER KISS & TELL,

1

Sung by M^{rs}. Bland.

At the T. R. D. L.

In the Opera of

THE TRAVELLERS,

OR MUSIC'S FASCINATION,

With Harp &

Flute Obligato.

Composed by D. Cerri.

Written by M^r. Cherry.

Ent^d at Stat^e Hall

Price 1^s/6



Flute by Mr T. 1828 Haymarket

PEDAL HARP.

In Christian land I un-der-stand And

like and like and like their Hu-mour well. Flute.

Trav^s Single.

un-der-stand and like and like and like their hu-mour well Each

wed-ded pair or sin-gle fair each you hful Beau each youthful

Bell each youth-ful Beau each Beau and Bell In spor-tive

Allegro.

bliss will toy and kiss But ne-ver ne-ver ne-ver kiss &

tell No no no no no never no never ne - - - ver kiss & tell No

no no no no no never no never ne - - - ver kiss & tell no no no no no no no

no no no no ne - - ver kiss and tell.

FINE

In Turkish Land I wish I wish't were plan'd that lovethat love that love en - - tet - ter d

dwelt Flute. I wish I wish were pland that love that love that love un-

-fet-ter'd dwell But at our ned the ro-sy God the mist of

love of love dis-pell the mist of love of love dis-

Allegro

-pell... We'd sport and kiss in harm-les bliss But ne-ver &c.

Trav^s Single.

Da Capo Seno al Fine

In this old stony rock, I will lay down my head.

Sung by

Mr. Wm. Bramham.

As by Mr. Phillips in the Theatre Royal, Dublin.

Favorite Opera of

KAIS or LOVE in the DESERTS

as perform'd at the

Theatre Royal, Dublin, Lane.

Composed by

MR. BRADLEY.

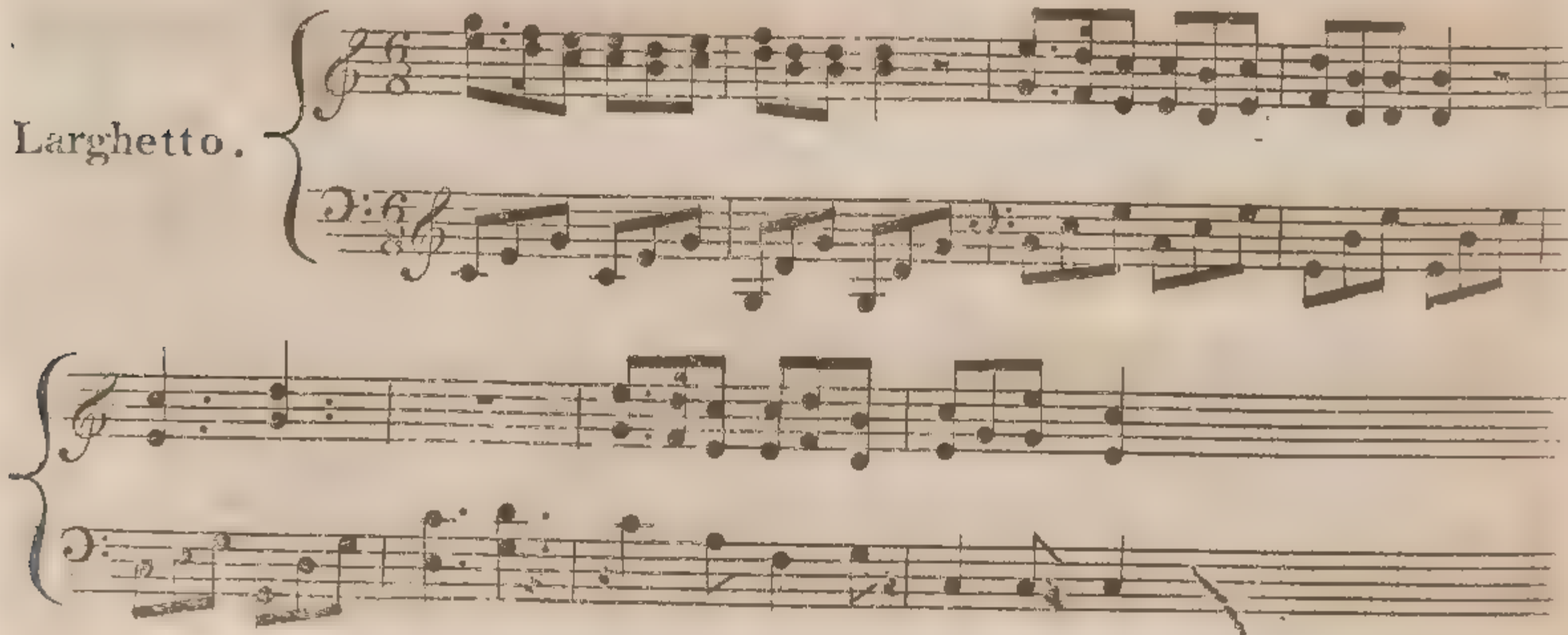
Ent'd at Stat. Hall.

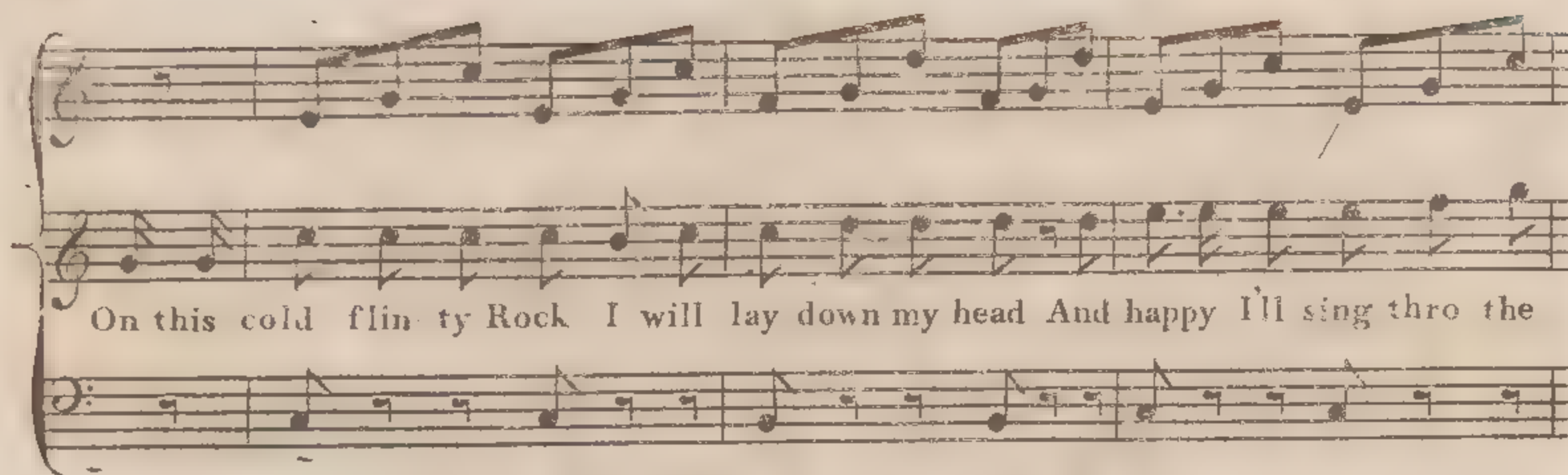
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London, Printed by Goulding D'Almaine Potter and Co. 124 New Bond St.

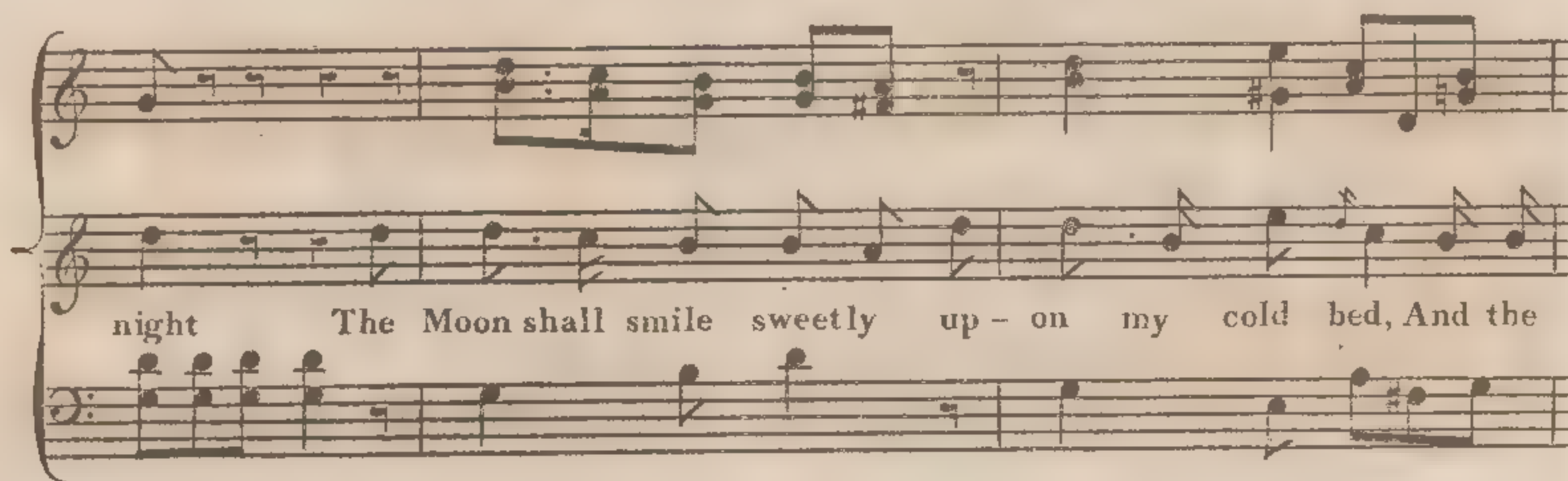
& 7, Westmoreland Str. Dublin

Larghetto.

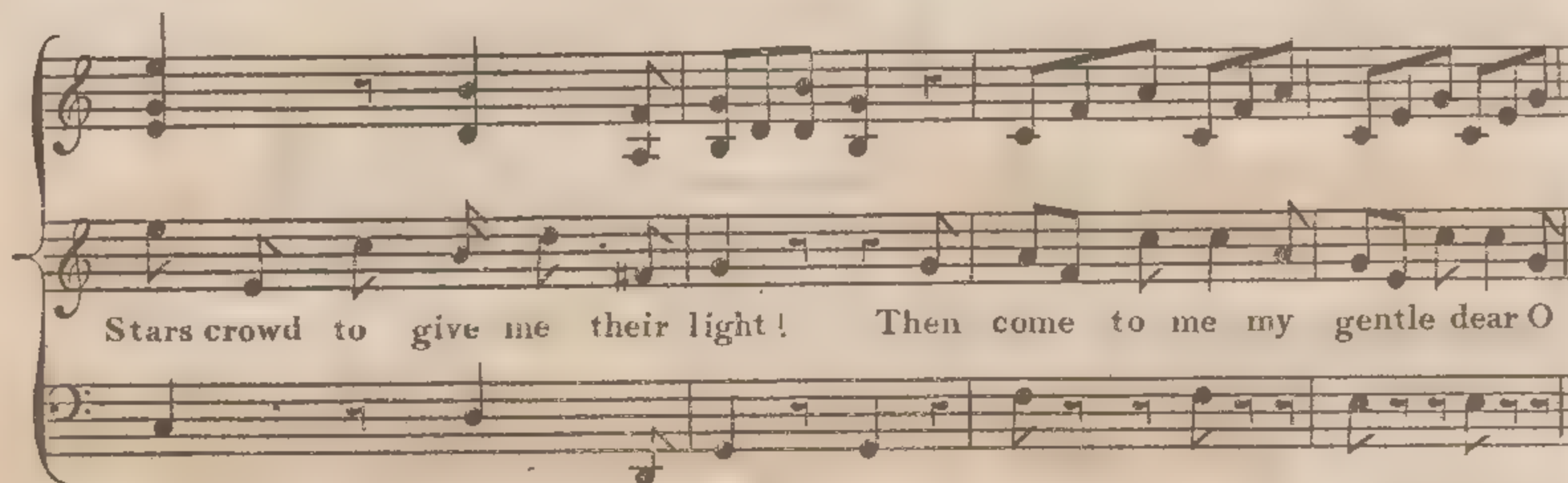




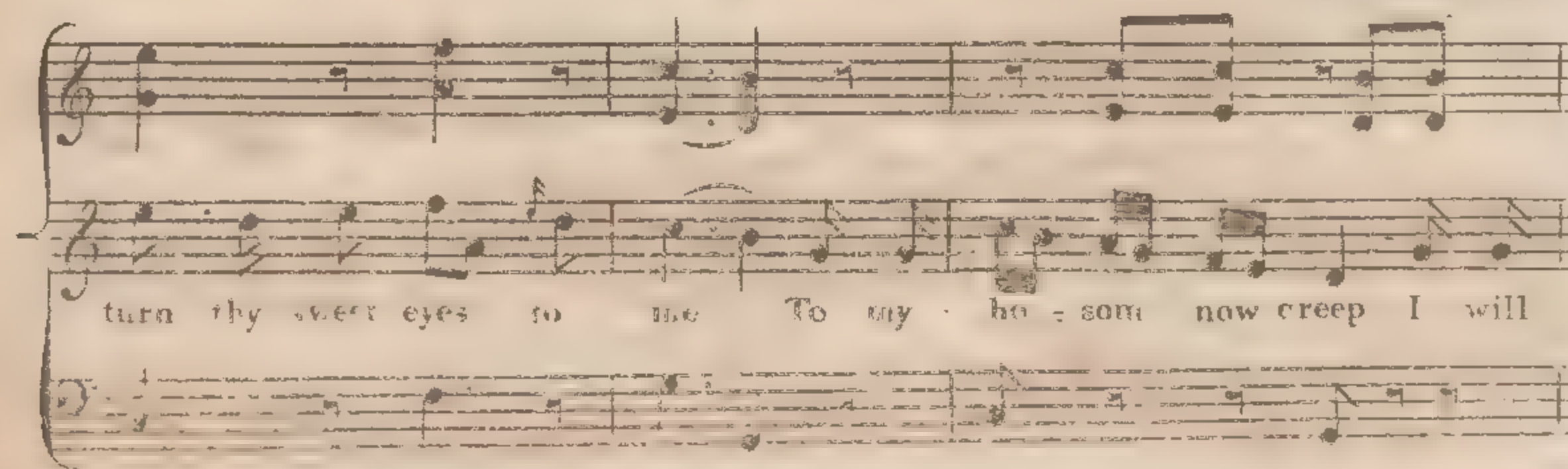
On this cold flin-ty Rock I will lay down my head And happy I'll sing thro the



night The Moon shall smile sweetly up - on my cold bed, And the



Stars crowd to give me their light! Then come to me my gentle dear O



turn thy sweet eyes to me To my ho - som now creep I will

sing thee to sleep And kiss from thy lids the sad tear And - - -

kiss from thy lids the sad tear .

This innocent flower which these rude cliffs unfold,
 Is thou love! the joy of this Earth!
 But the Rock that it springs from so flinty and cold,
 Is thy Father that gave thee thy birth.
 Then come to me, &c .

The dews that now hang on the cheek of the eve,
 And the winds that so mournfully cry;
 Are the sighs and the tears of the Youth thou must leave,
 To lie down in these deserts to die .
 Then come to me, &c .



14
When Dearest Ellen, I'll love you no more.

A Ballad

Composed & Dedicated to

MISS FANNY ATKINSON;

BY

Sir John Stevenson, Mus. Doc.

London.

Published at J. Power's Music Warehouse 34 Strand
and W. Power's 4, Westmorland Street, Dublin.

Price 2s.

'Tis then dearest Ellen,

Music by Sir J. Hevenson Mus. Doc. Words by E. J. P. Esq.

VOCE

MODERATO

PIANO

FORTE

When the Rosebud of Summer its

beauties bestowing On Winter's rude blasts all its sweetness shall pour, And the

1

sunshine of day in nights darkness be glowing, O! then, dearest ELLEN, I'll

love you no more! I'll love you no more! And the sunshine of day, in nights

darkness be glowing, dearest ELLEN, dearest ELLEN, I'll love you no more! I'll

espress

love you no more! I'll love you no more! Oh! then dearest ELLEN I'll

love you no more!

2^d VERSE.

When of hope the last spark which thy smile lov'd to cherish, In my

bosom shall die and its splendor be o'er; And the pulse of that heart which a-

does you, shall perish! O' then, dearest ELLEN, I'll love you no more! I'll

love you no more, And the pulse of that heart which adores you shall perish, Dearest

ELLEN, dearest ELLEN, I'll love you no more, I'll love you no more, I'll

a tempo
love you no more, Oh! then dearest ELLEN I'll love you no more!

A Catalogue of Music.

Composed by

THOMAS MOORE ESQ. & SIR J. STEVENSON, Mus. Doc.

Published by J. Power, 24, Strand, London, and W. Power, 7, Westmoreland Street, Dublin

SONGS		DUETS		GLEES	
Away with this Parting	1 0			A Broken Cake	1 6
Come take the Bump	2 0			A Canadian Boat Song	3 0
Can I again that form enjoy	1 6			And will he not come again	1 0
Cause, cause to tempt	2 0			Awake Apollo calls	1 0
Cause not yet sweet hand	2 0				
Come tell me says Rosa	1 6	Congenial to friends	1 0	Blest were the days . . .	2 0
Did not	1 0				
Fanny dearest	2 0				
Friend of my soul	1 0	Edmund or the Hill	1 6		
Oh from the World O Boy	1 6				
Good Night	2 0				
Here's the Bower	2 0			Now let the Warrior wave	2 6
Hushed be that sigh	1 6			Now the Sun of Day is high	3 0
				Now is the Merry Month of May	5 0
If I swear by that Eye	1 0	Love & the Standard	2 0		
If then to love thee be affianced	2 0	Love my Mary dwells with	2 0		
I can no longer state	1 0				
Love in a stern	1 6			Oh Lady fair	3 0
Little Mary's Eye	1 0			Oh Stay sweet fair	3 0
Mary I believed thee true	1 0	Oh never shall my soul forget	2 0	Oh tell me Pilgrims	2 6
Oh why should the girl	2 0				
Oh methinks in life can sudden be	1 0				
Sweet Seducer	1 6				
Sweet Minstrel sing	1 6			Sigh not thus O simple Boy	2 0
Sweet Lady look not thus again	2 0			Sweet Lady look not thus	3 0
Said the Bowd round	1 0			Song to Oh Lady fair	5 0
That Shepherd swears he	1 6	Tell me where is fancy	2 0		
The Day of Love	2 0	That I no longer wish to live	1 6		
The Blue eyed Maid	1 6	The Catherine	2 0		
The wrath you gave	1 6			To the Brook & the willow	2 6
There's the Bower	1 6				
To Julia Weeping	1 0			Under the Greenwood tree	2 6
The Maid of Marivale	2 0				
Thyris	1 6			Where shall the Lover rest	2 6
To the Brook & the Willow	1 0				
The Maid whose heart	2 0				
Take back the sigh	2 0				
What's life unlived with love	1 0				
When time who steals	2 0				
Wilt thou say farewell love	2 0				

A Selection of Irish Melodies
with Symphonies and Accompaniments
by Sir J. Stevenson Mus. Doc.
and Characteristic Words, by
Thos. Moore Esq. N^o 1 15 0
Ditto D^o N^o 2 15 0

The Pangs of a Lover doom'd to prove,

(a Canzonet,)

The Words Imitated from the Italian of

METASTASIO,

Composed for & Inscribed to

Miss Plunket,

BY

T. PHILIPPS.

Ent. at Sta. Hall.

LONDON,

Price 1/6

Published by J. Power, 34, Strand & W. Power, 4, Westmoreland Str Dublin.

VOCE

PIANO

FORTE

The

pangs of absence doom'd to prove My soul esca - ping on a sigh Shall

pia

FOLTI

seek the haunts of her I love And fond remembrance

place me nigh, And fond remembrance place me nigh

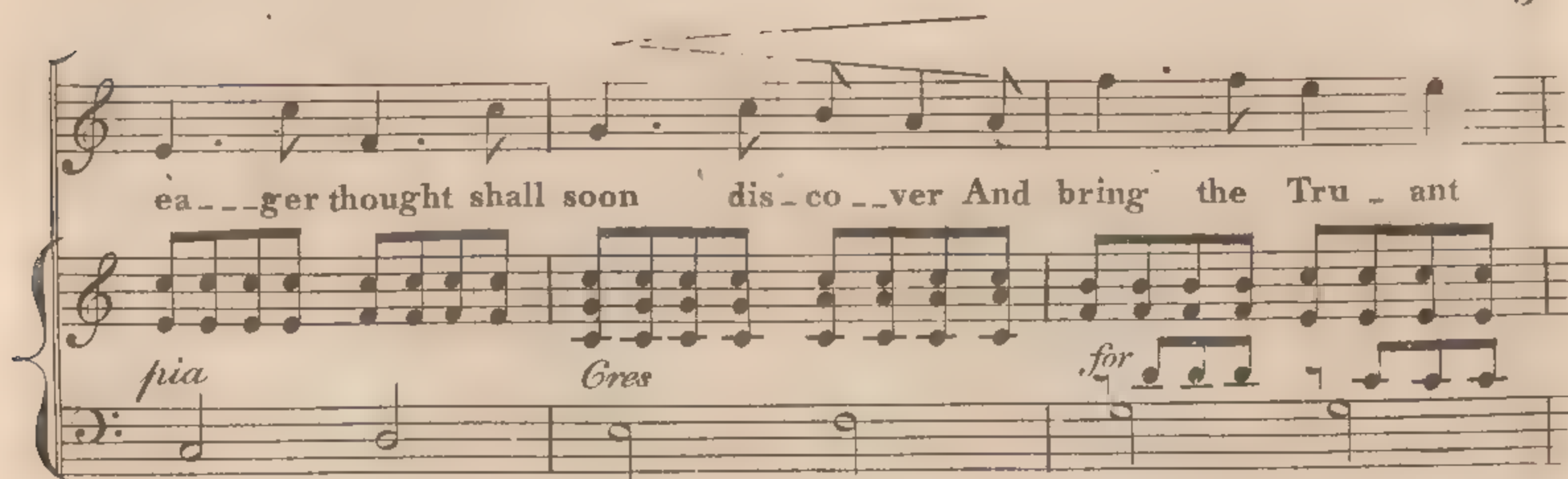
lento

Round her dear image wont to hover And Sylph-like still her

pia

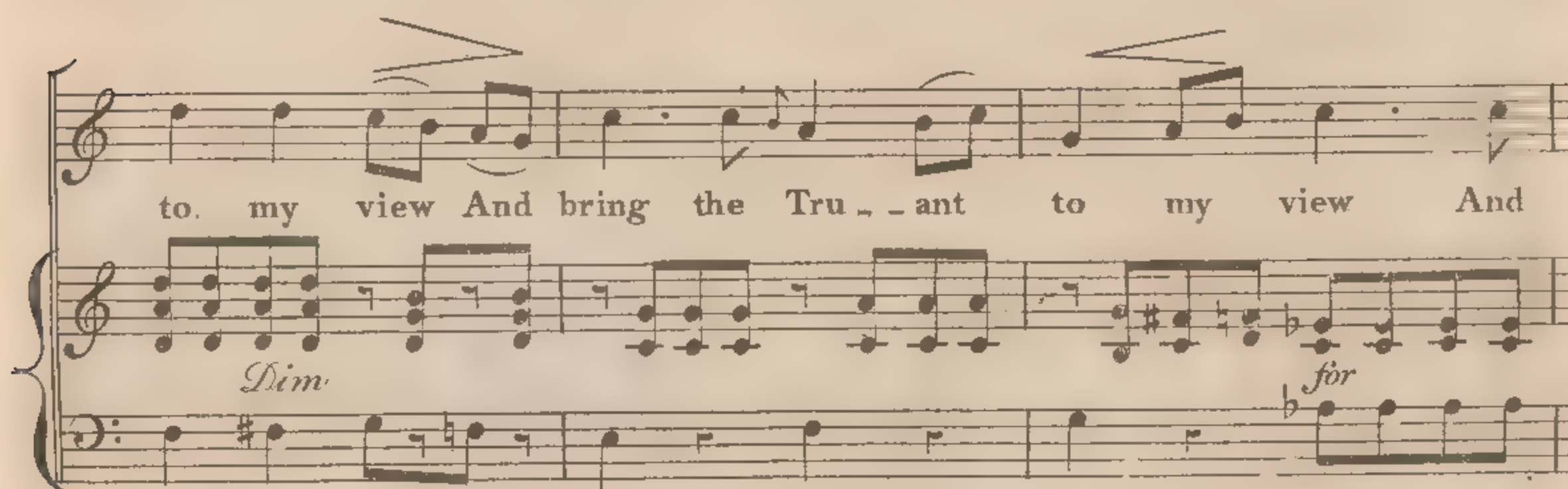
path pursue, My eager thoughts shall soon discover My

lento



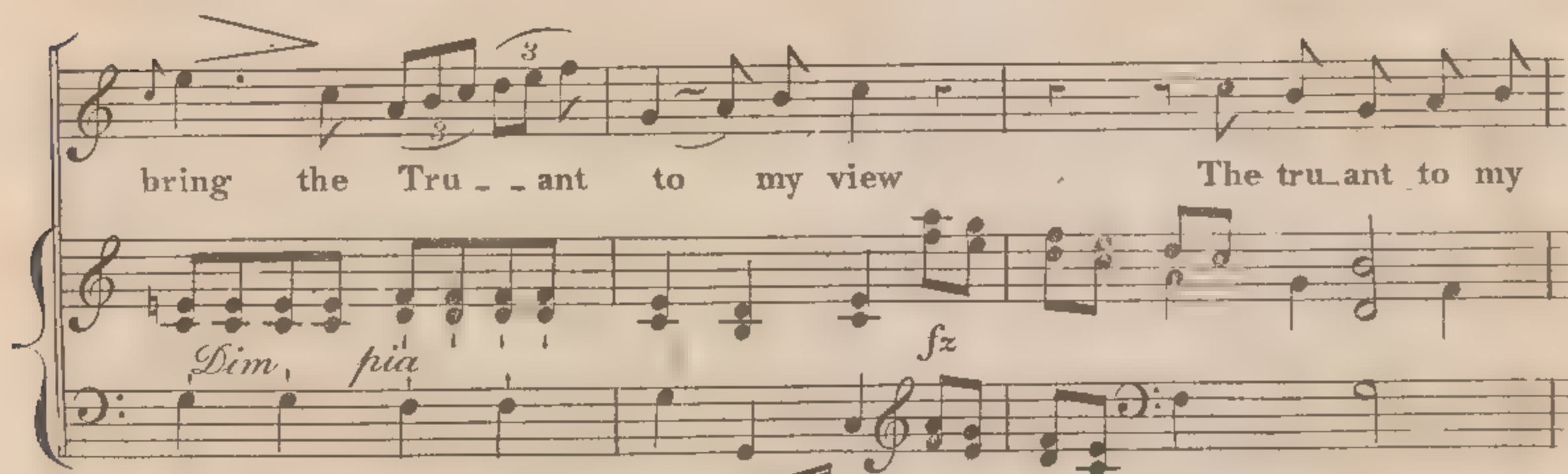
ea...ger thought shall soon dis-co-ver And bring the Tru-ant

pia *Cres* *for*



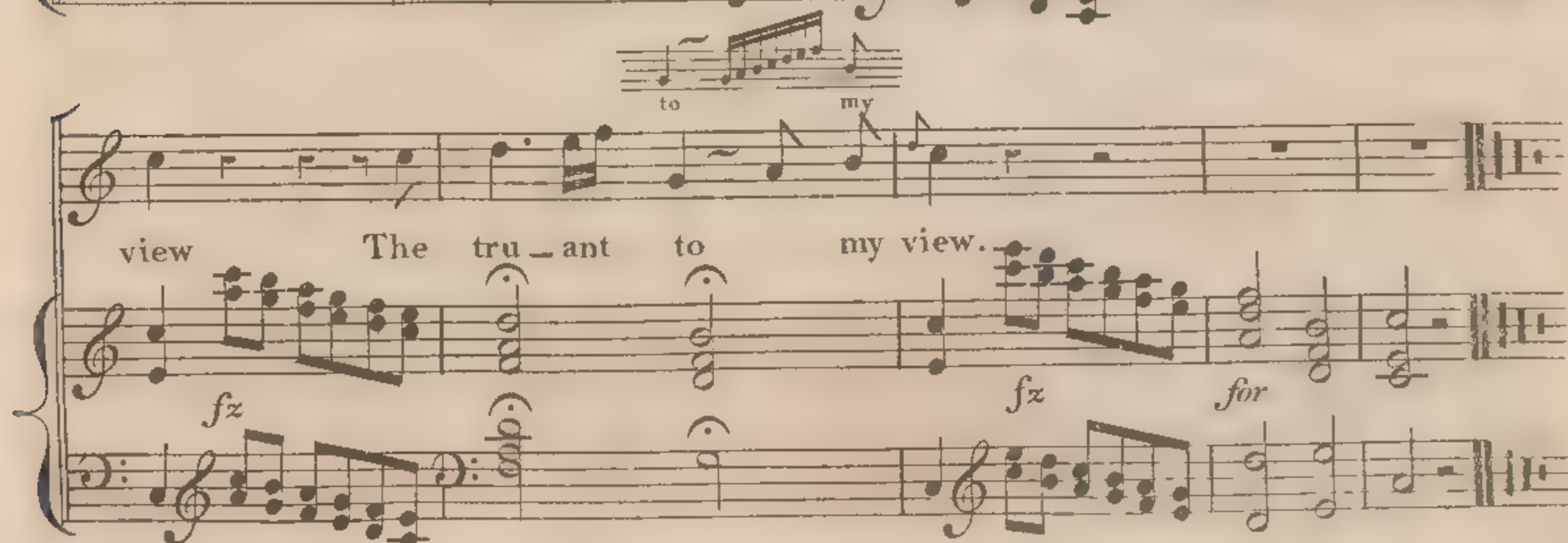
to my view And bring the Tru-ant to my view And

Dim *for*



bring the Tru-ant to my view The tru-ant to my

Dim *pia* *fz*



view The tru-ant to my view.

fz *fz* *for*

THE FLOWERY BAND

1

A BALLAD

with an Accompaniment for the

PIANO FORTE

Written and Composed by

Thos. Moore Esq^r

Ent^d at Sta^r Hall

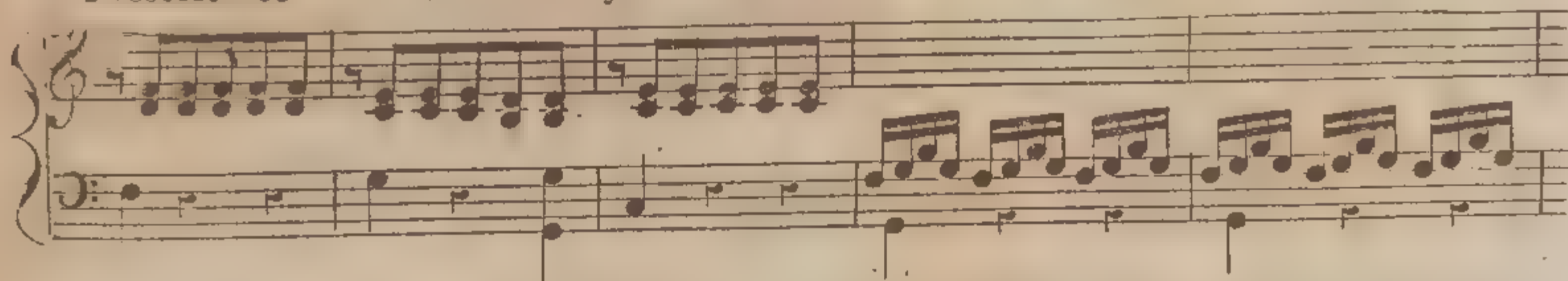
Dublin Published by Hime N^o 34 College Gⁿ

Pr 1^d 6

ANDANTINO.

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'ANDANTINO.' The piano accompaniment starts with a series of chords in the left hand and a melodic line in the right hand. The vocal line enters with the lyrics: 'Thou hast sent me a flow-er-y band ----- And told me 'twas fresh from the field ----- That the leaves were un-touch'd by the hand ----- And the'. The piano accompaniment continues with a steady rhythm of chords and eighth notes.

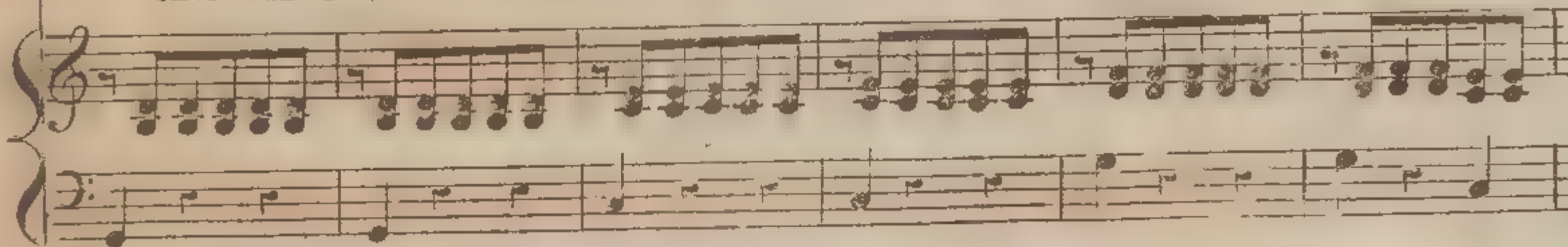
2
sweetest of o-dours would yield And in-deed it is fra-grant and



fair ----- But if it were hand-led by



thee ----- It would bloom with a live-li-ar air ----- and would

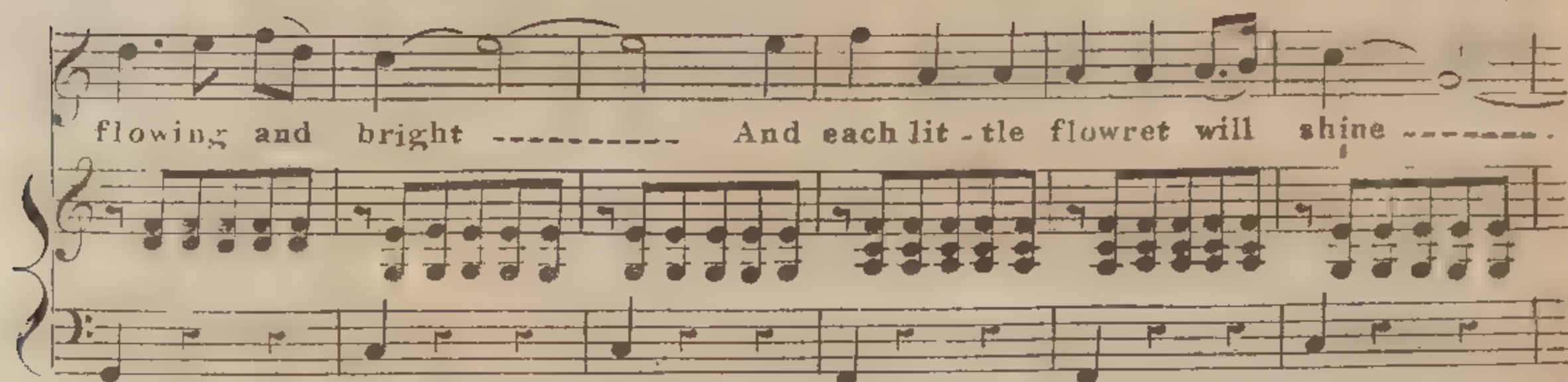


sure-ly be sweet-er to me.

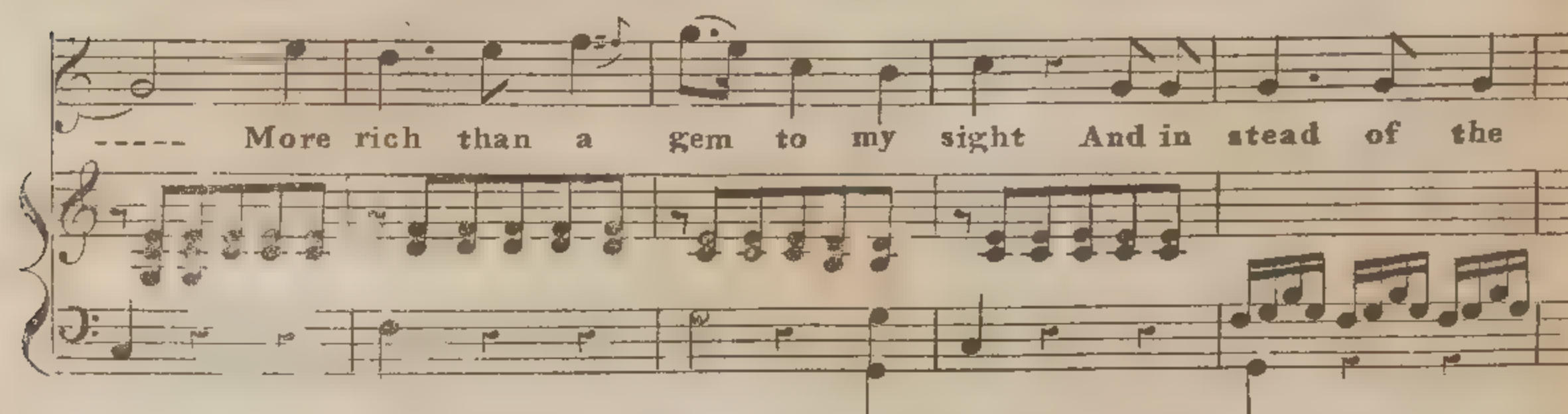


Th'n take it and let it en-twine ----- Thy tres-ses so

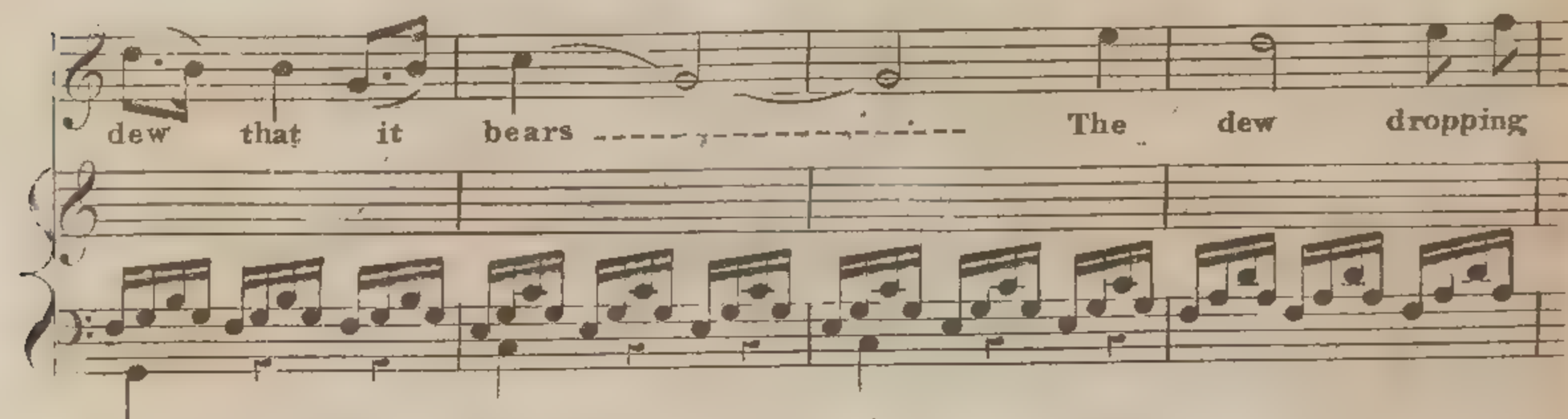




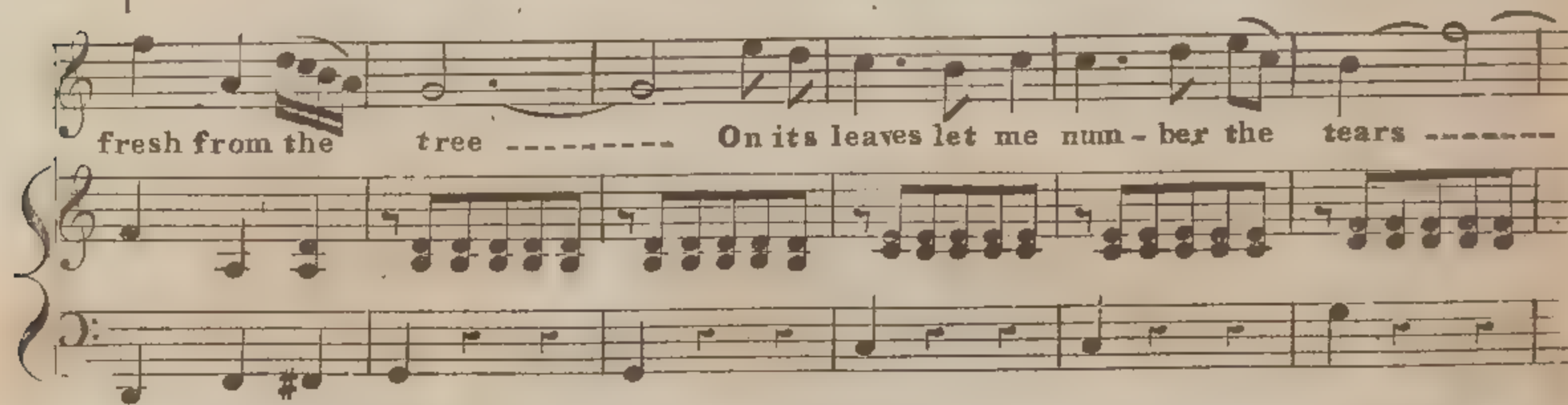
flowing and bright ----- And each lit-tle flowret will shine -----



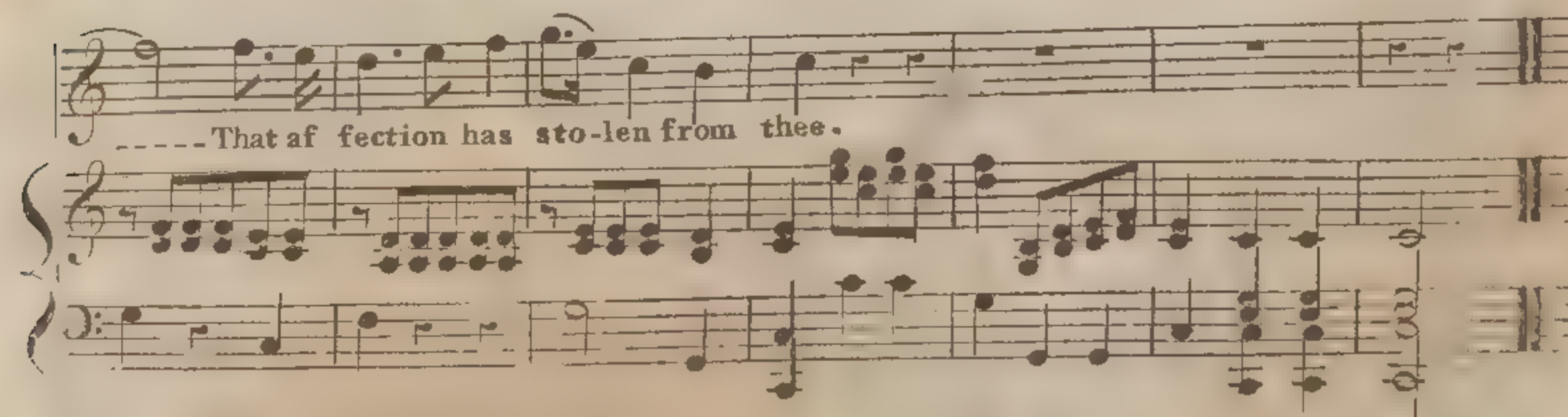
----- More rich than a gem to my sight And in stead of the



dew that it bears ----- The dew dropping



fresh from the tree ----- On its leaves let me num-ber the tears -----



----- That af fection has sto-len from thee.

MARY I BELIEVE THEE TRUE

A much Admired new Song

The Words by **THO^S MOORE ESQ^R**

Ent.^d at Stat^s Hall

DUBLIN.

Published by Hime N^o 34 College Green.

where may be had by the same author.

O Lady Fair - - - - -	3.3	The Probability - - - - -	6 h.
Will you come to the Bower - - - - -	1.1.	Away with this pouting - - - - -	6 h.
Memory - - - - -	6 h.	Send the Bowl round - - - - -	6 h.
Little Mary's Eye - - - - -	6 h.	I can no longer stifle - - - - -	6 h.
Fanny was in the Grove - - - - -	1.1.	Nothing in Life can sadden - - - - -	6 h.

The musical score is written for voice and piano. It begins with a piano introduction in D major, 3/4 time, consisting of two staves. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "MA - RY I be - lieve thee true, And I was blest in thus be - lieving, But now I mourn that e'er I knew, A Girl so fair and". The score continues with several more staves of music, including a repeat sign and a final cadence.

so de-ceiv-ing, Few have e-ver lov'd like me O! I have lov'd thee

too sincerely, And few have e'er de- ceiv'd like thee: A-las de- ceiv'd me

too severely. Fare thee well. Fare thee well.

2

Fare thee well yet think a while,
 On one whose bosom bleeds to doubt thee;
 Who now would rather trust that smile,
 And die with thee than live without thee,
 Fare thee well I'll think of thee,
 Thou leav'st me many a bitter token
 For see, distracting woman see;
 My peace is gone—my heart is broken.
 Fare thee well .



Permit me to say

The Celebrated

POLLACCIA,

As sung with universal Applause,

AT THE

DUBLIN CONCERTS,

Composed with a *P. D. f.* *forte* *accompaniment*

AND
Violin & Violato.

By

PAUL ALDAY.

Sul ponticello.

Violino
Obbligato.

f

Canto.

Allegretto.

Piano

f

Forte

Loco

Perche ti

Pizz

p

lagni mio dolce a=more per che mi di ci ch'io piu non t'amo tu pur co

Aco
f
nosci questo mio core che solo vi=ve pensando a te
pp *f*
p *sf* *f*
Perche mi di=ci ch'io piu non t'amo tu per co nosci questo mio
p
p *f*
cor che solo vive sol per--te
p *f*

p

Di mia fe-de si-cu-ro sei si si-curo

p

sei ti die-di prove di mia cos-tan-za-mai cos-

pp

tan-za Dun-que la-gnar-ti mio ben non dei se

sei si - - cu - - - ro del - la mia fe Dun que la -

gnar - - ti mio ben non dei se sei si

Cres

cu - - ro dei - la mia fe

pp *f* *ff*

tu pur co-nosci questo mio cor per che ti lagni mio dolce a

p *pp*

a more per che mi di ci chio piu non t'amo tu pur co-nosci questo mio

co-re che so-lo vive sol per te che so - - - lo vi - ve pen

hr.

san - do a te Che so - - - lo vi - - - ve pen - san - do a

te pen - - san - do a te pen - - san - do a te

sp *ff* *ff*

sp *ff* *ff*

8 8 8 8 8

FLORA'S WREATH,

1

A Pastoral BALLAD, as Sung by

(W. Phillips,

with universal applause at the

DUBLIN THEATRE,

and at the

Public & Private Concerts

Composed by

J. MAZZINGHI.

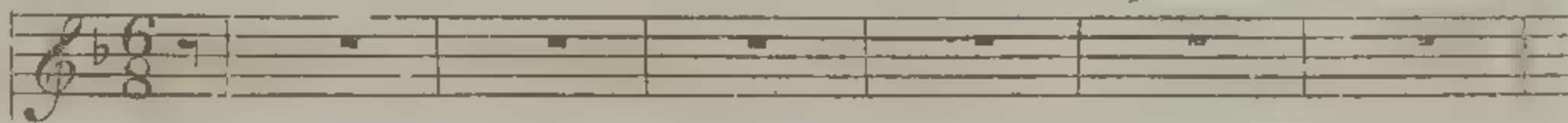
Arranged for the Voice & Piano Forte, with a
Flageolet, or German Flute, Accompaniment

Ent at Stat Hall,

Ad Lib:

London Printed by Goulding & Phipps, D'Almeida & Co. 117 New Bond Street & 7 Westmoreland Street.

Voice.



Piano



Forte.



for



Ye Shepherds. tell me have you seen my Flora my Flo = = ra

pia

pass this way. In shape and feature Beau = ty's Queen



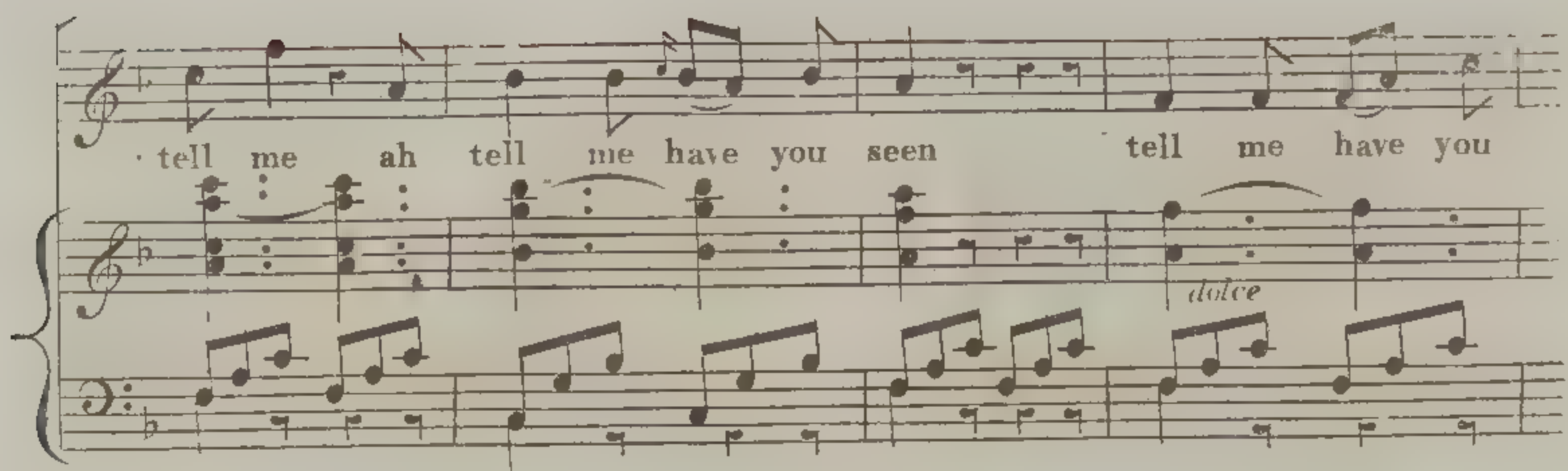
In pas - - to - - ral ar - - ray Shepherds

* Flauti

pia

* NB. When there is no Flutes or Flageolets, play the high Notes with the right hand on the Piano Forte.

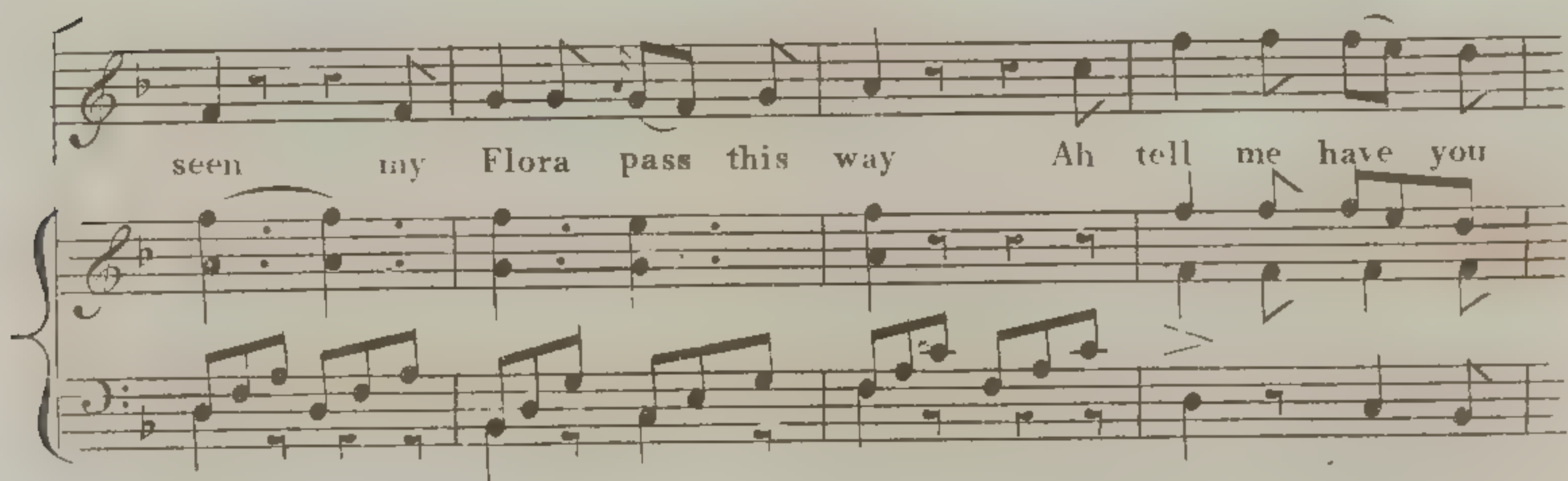
5



· tell me ah tell me have you seen tell me have you

dolce

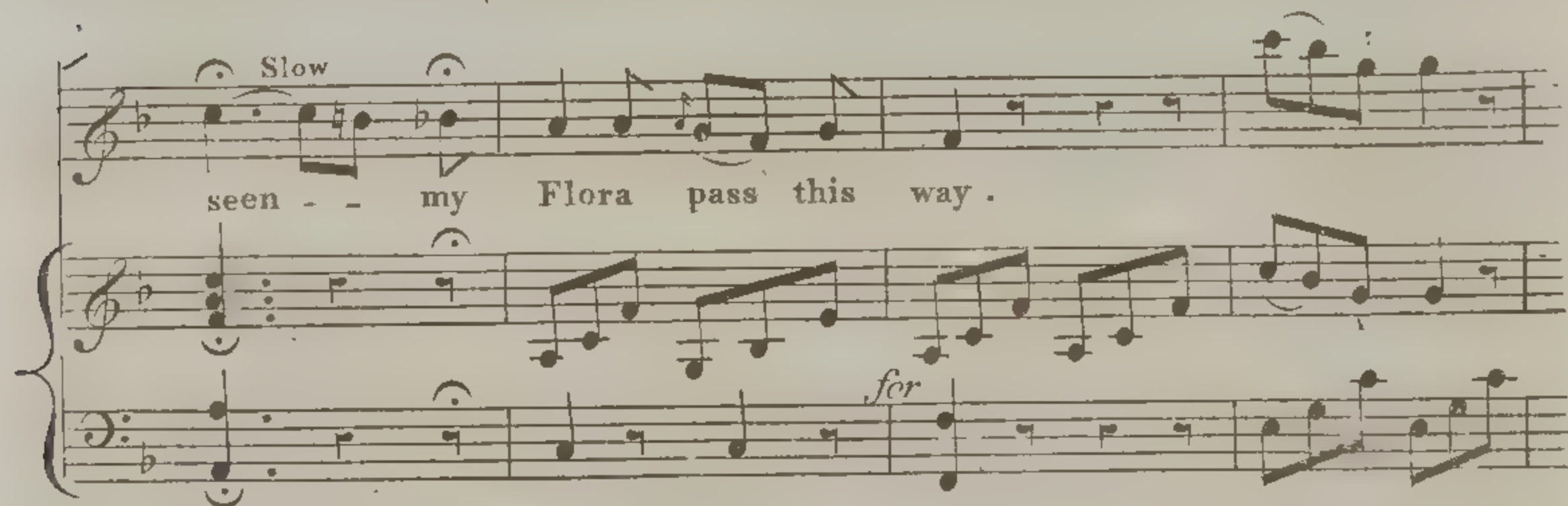
This system contains the first line of the musical score. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are written below the vocal staff. The piano part has a flowing, arpeggiated texture. The word 'dolce' is written above the piano staff.



seen my Flora pass this way Ah tell me have you

This system contains the second line of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staff. The piano part continues with its arpeggiated texture.

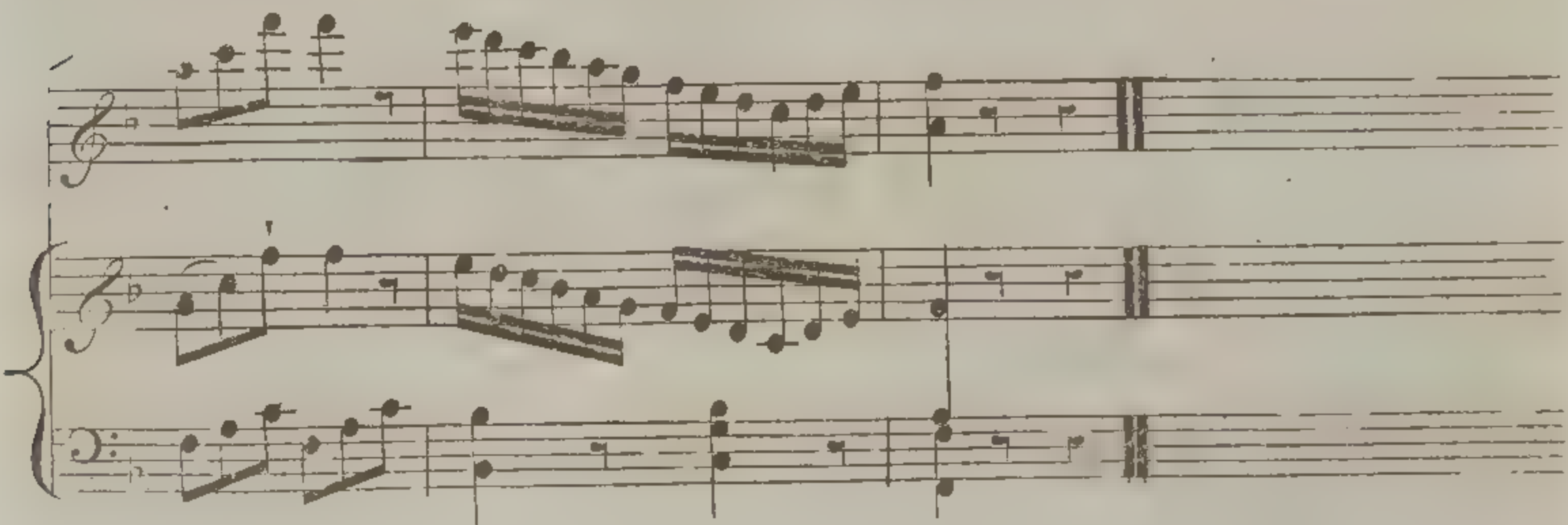
Slow



seen - - my Flora pass this way .

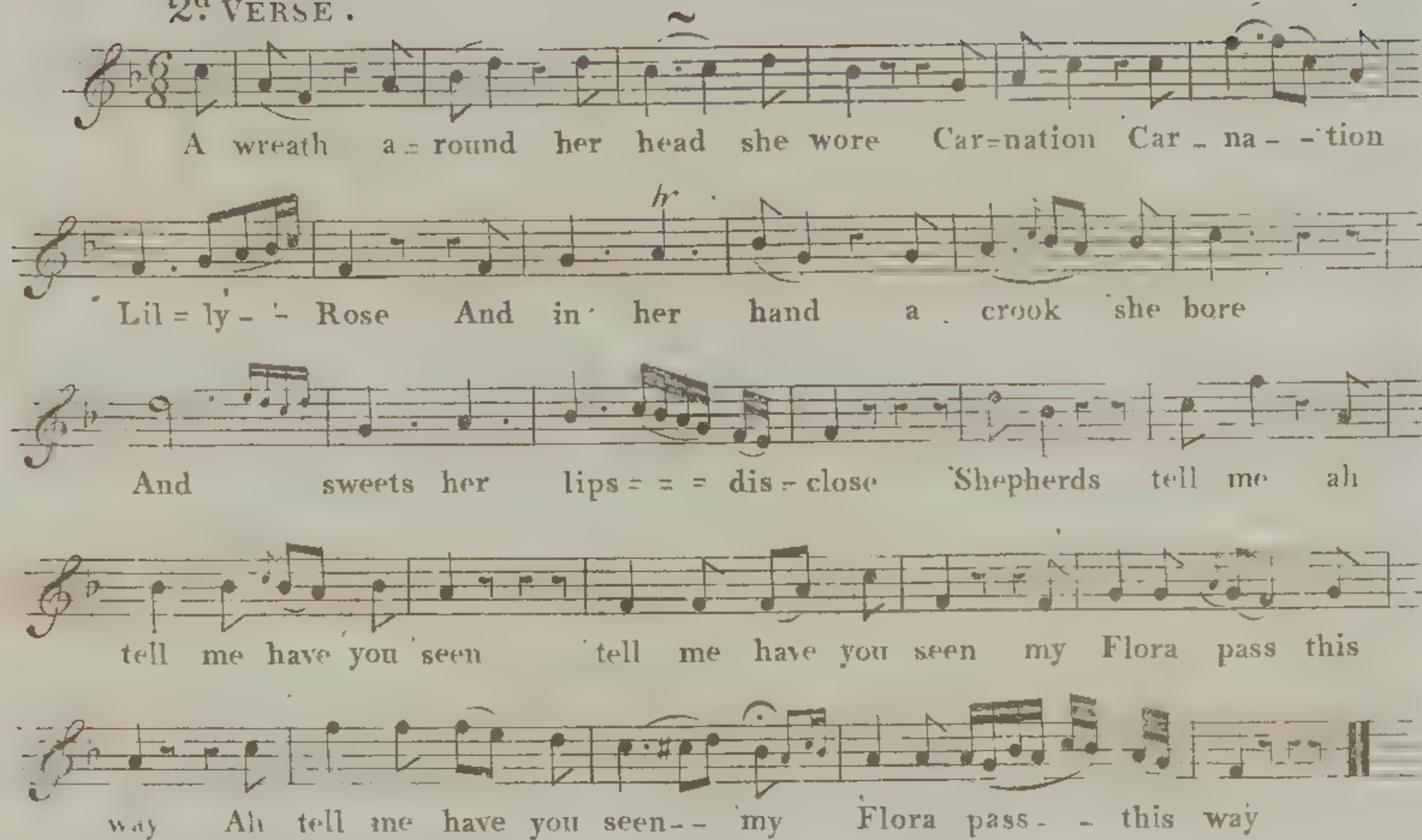
for

This system contains the third line of the musical score. The tempo marking 'Slow' is written above the vocal staff. The lyrics are written below the vocal staff. The piano part continues with its arpeggiated texture. The word 'for' is written above the piano staff.



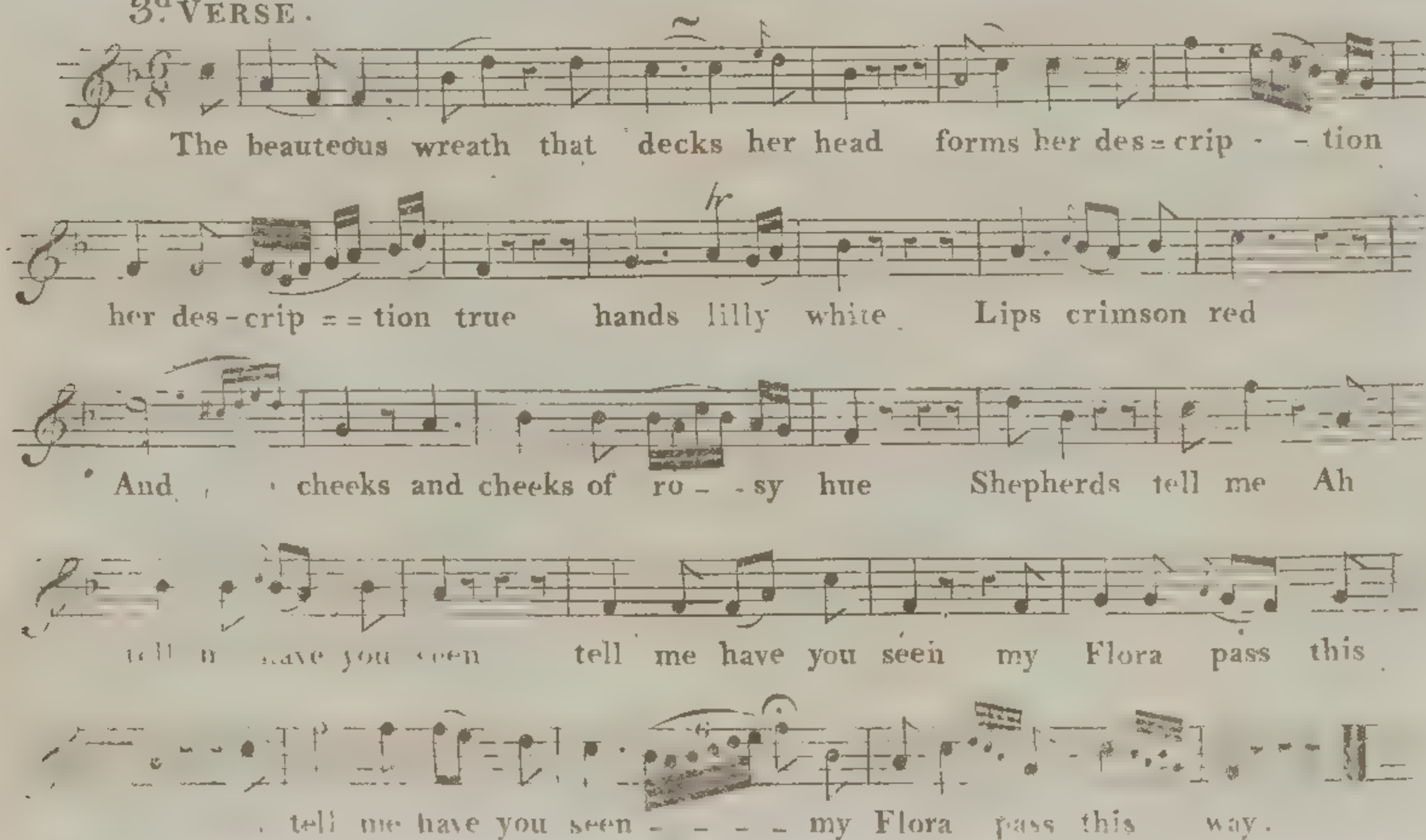
This system contains the final line of the musical score. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano part has a flowing, arpeggiated texture. The system ends with a double bar line.

2^d VERSE.



A wreath a-round her head she wore Car-nation Car-na-tion
Lil-ly - Rose And in her hand a crook she bore
And sweets her lips dis-close Shepherds tell me ah
tell me have you seen tell me have you seen my Flora pass this
way Ah tell me have you seen-- my Flora pass-- this way

3^d VERSE.



The beauteous wreath that decks her head forms her des-crip-tion
her des-crip-tion true hands lilly white Lips crimson red
And cheeks and cheeks of ro-sy hue Shepherds tell me Ah
tell me have you seen tell me have you seen my Flora pass this
tell me have you seen-- my Flora pass this way.



THE BAY of BISCAY O!

AS SUNG

with Universal Applause

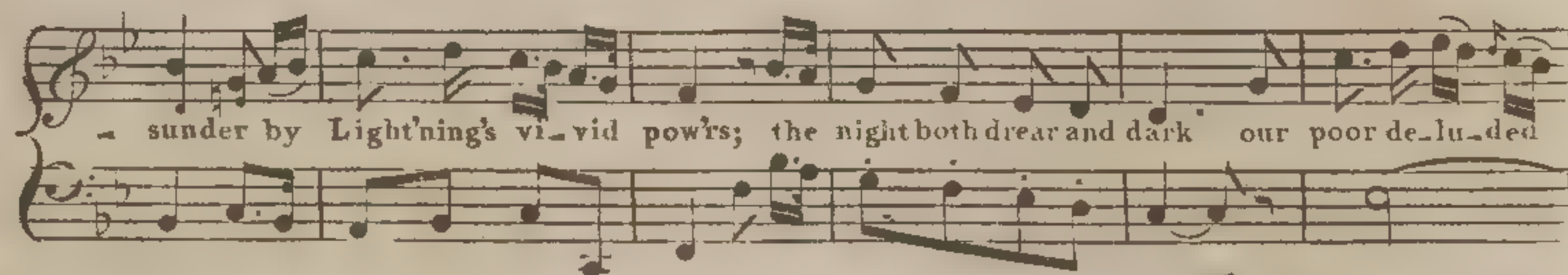
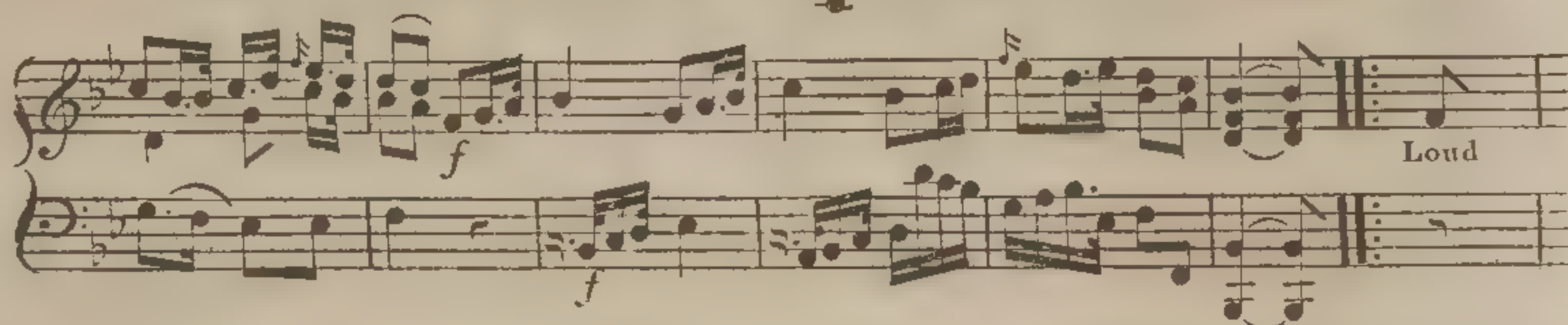
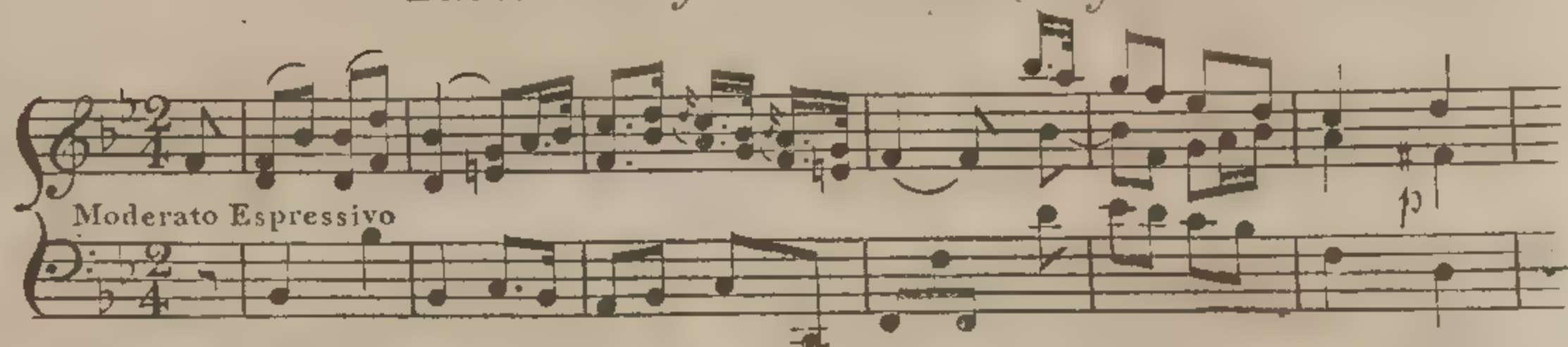
BY

M^r. INCLEDON.

DUBLIN.

Published by Hime N^o 34 College Gⁿ.

Pr $\frac{1}{1}$



Now dash'd up on the Billow Our

op'ning tim-bers break, Each fears a wat'ry Pillow None stop the dreadful

leak! To cling to slipp'ry Shrouds Each breathless Seaman crouds, As she

lay till the day In the Bay of Biscay O!

3

At length the wish'd for morrow,
 Broke thro the hazy Sky,
 Absorb'd in silent sorrow,
 Each heav'd the bitter sigh,
 The dismal Wreck to view,
 Struck horror to the Crew,
 As she lay
 On that day
 In the Bay of Biscay O.

4

Her yielding timbers' sever,
 Her pitchy seams are rent,
 When heav'n all bounteous ever,
 Its boundless mercy sent.
 A Sail in sight appears,
 We hail her with three cheers,
 Now we sail
 With the gal
 From the Bay of Biscay O.



WILLIAM WAS A SEAMAN TRUE

A Favorite BALLAD, Composed & Sung by Mr. INCLEDON.

DUBLIN Published by HIME at his Musical circulating Library N^o 34 College Green.

The musical score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is marked 'LARGHETTO'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: 'Young WILLIAM was a Seaman true, The darling of the bonny Crew, For blythe he was and kind, And tho' no lagging lubber he P'ght lo! he was to go to Sea for JANE he left he left be - - hind for JANE he'. The piano part includes dynamic markings such as 'Dolce', 'Cres', 'f', and 'sf'. The score ends with a 'Cres' marking and a repeat sign.

LARGHETTO *Dolce* *Cres* *f* Young WILLIAM

was a Seaman true, The darling of the bonny Crew, For blythe he

was and kind, And tho' no lagging lubber he P'ght lo! he

was to go to Sea for JANE he left he left be - - hind for JANE he

sf *f* *Cres*

left he left be - - hind.

f And Jenny

2
 And JENNY lov'd but all by stealth,
 Her Father had much store of wealth,
 Of WILL he wou'd not hear,
 Till cruel chance at length reveal'd,
 The passion they so long conceal'd,
 And WILLIAM lost his dear.

3
 A Friendly voice poor WILLIAM hail'd,
 A Ruffian Gang the youth assail'd,
 'Twas done by cursed Gold,
 The Tender for the offing stood,
 The Cutter skimmd the yielding flood,
 They hatch'd him in the hold.

4
 She troubled walks the beach in haste,
 And troubled look'd the watry waste,
 And by the floating wave,
 A Corpse was wash'd upon the Shore,
 'Twas WILLIAM and with tears they bore,
 Two lovers to the Grave.

Flute or Guitar.

Larghetto Dolce Cres *f*

THE HOTES AND RIDES AWAY.

A Favorite Ballad,

as Sung with unbounded applause by

M^{RS} LISTON.

at the

Theatre Royal, Covent Garden.

And M^{RS} COCKE.

At the Theatre Royal Dublin.

Composed & Arranged with an Accompaniment for the Piano-Forte

By C. E. HORN.

Price 1^s.

Sold at S. Hall

London Printed by Goulding & Co. 17 New Bond Street. & 7 W. Court. 1st Dublin

Allegro

Moderato.

At the Baron of Mowl rays

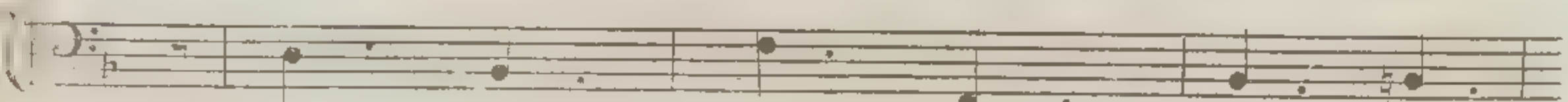
gate was seen A Page with a courser black, There



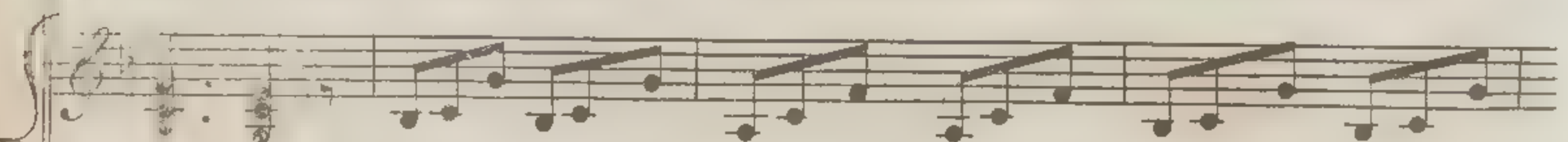
came out a Knight of Noble mein, And he leap'd on the courser's back,



His arms were bright his heart was light, And he sang this merry

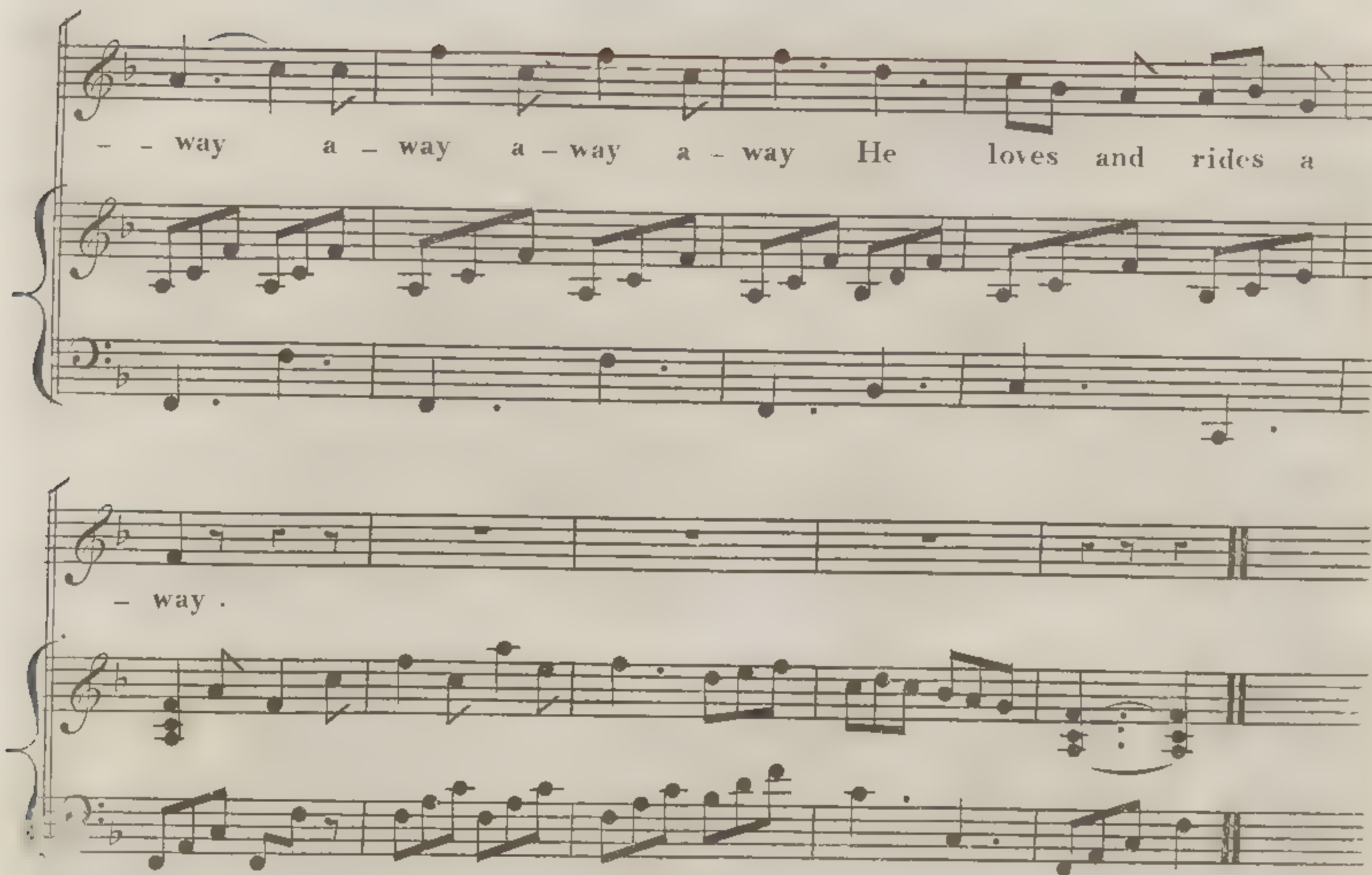


lay How Jollily lives a fair young Knight, He loves and rides a



way, How Jollily lives a fair young Knight, He loves and rides a -





2

A Lady look'd over the Castle wall,
 And she heard the Knight thus sing,
 This Lady's tears began to fall,
 And her hands she began to wring;
 "And did'st thou then thy true love plight,"
 "And was it but to betray,"
 "Ah tarry awhile my own dear Knight,"
 "In pity don't ride away."

3

The Knight of her tears he took no heed,
 While scornful laugh'd his eye,
 He gave the spur to his prancing steed,
 "Good bye, sweet heart, good bye ;"
 And soon he vanish'd from her sight.
 While she was heard to say
 "Ah Ladies beware of a fair young Knight,"
 "He'll love and he'll ride away."

THE LOVE LETTER

1

A Favorite Song

COMPOSED and Sung by M^r. BRAHAM

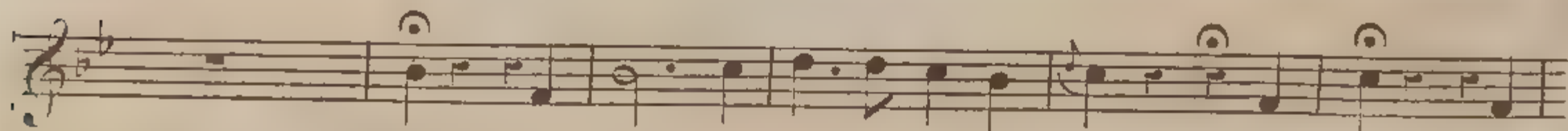
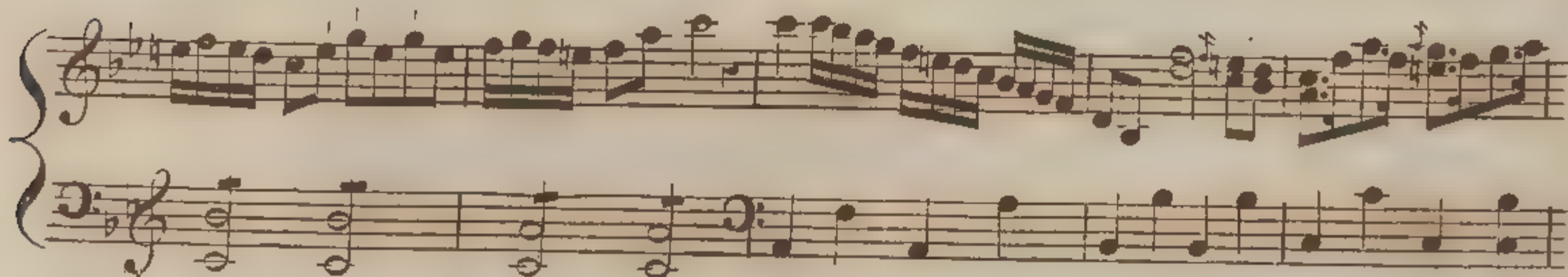
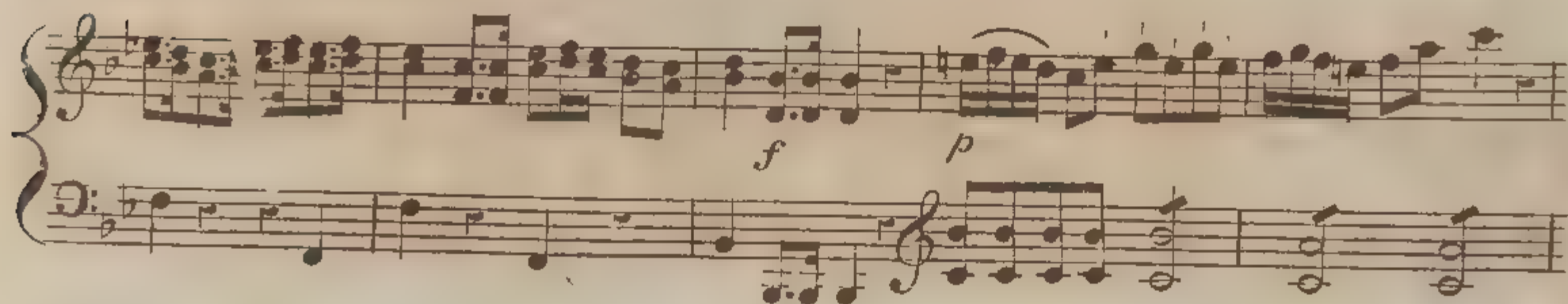
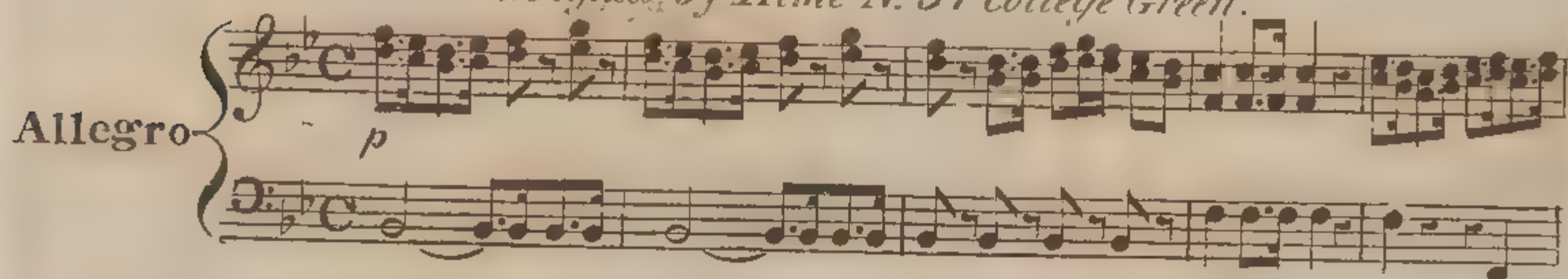
in the new Comic Opera called

FAMILY QUARRELS.

The Words by T. DIBDIN arranged for the Piano Forte by D. CORRIE

Price 1.7.2

Dublin Published by Hime N^o 34 College Green.



Hark where mar - tial Music sounding far, From peace to



glo---ry many a youth in-vites While many a maiden's tears la ments la.

ments the War, That tears her lad from love and loves

delights, Till time on Neptune's wings the welcome Letter brings,

The welcome Letter brings and then of promised joys she

sweetly sweetly sings of joys She sweetly sweetly sings What happy

days shall Sally prov, When blest with William & with love, What happy days shall Sally

ad lib:
prove, When blest with William & with love.

ad lib: *f*

March --- ing o --- ver. Egypt's tent-ed

f *p*

plain, Or brav --- ing Foes on India's dis-tant shore, The youth by fancy

ad lib. *hr*
whisperd fears --- a - gain To see his love and native Land --- no more Till

ad lib.

time on Neptune's wings the welcome Letter brings the

welcome Letter brings, and then of promis'd joys She sweetly sweetly sings of joys - - -

She sweetly sweetly sings, what happy days shall William prove, When blest with

Sally and with love. What happy days shall Will. prove When blest with Sally and with

love.

From the Author
W. Hill Crobie
 No. 1

CAZZONET,

addressed to a Young Lady on her Birth Day,

the Words by

Lady Blizard,

set to Music, & respectfully inscribed to

MISS MARY ASTON,

BY
G. E. Griffin

Ent.^d at Sta. Hall.

Price 1/6

London Printed for the Author by Clement & Comp.^s 26 Chancery Lane

MODERATO
con
USINESSLY

Cres *p*

W. Hill Crobie

Aus - pi - cious still in each re - volving Year

may this glad day to thee new pleasures bring; In sweet succession

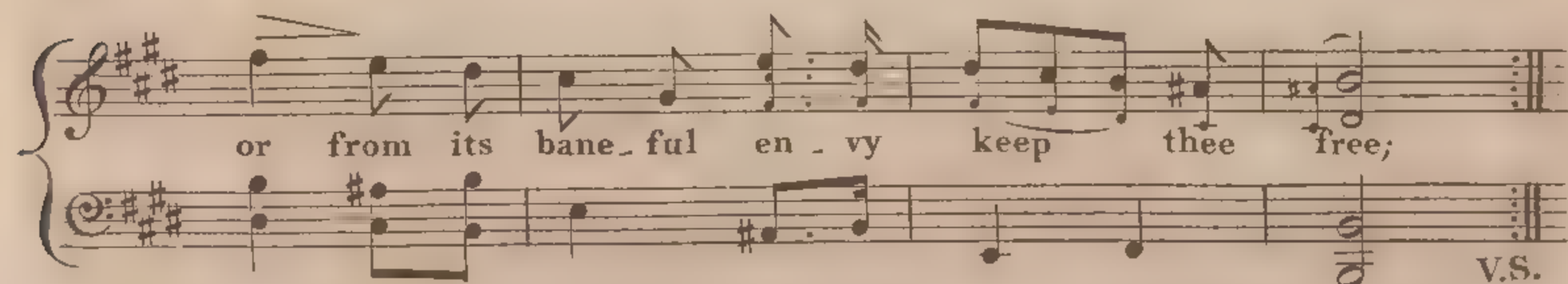
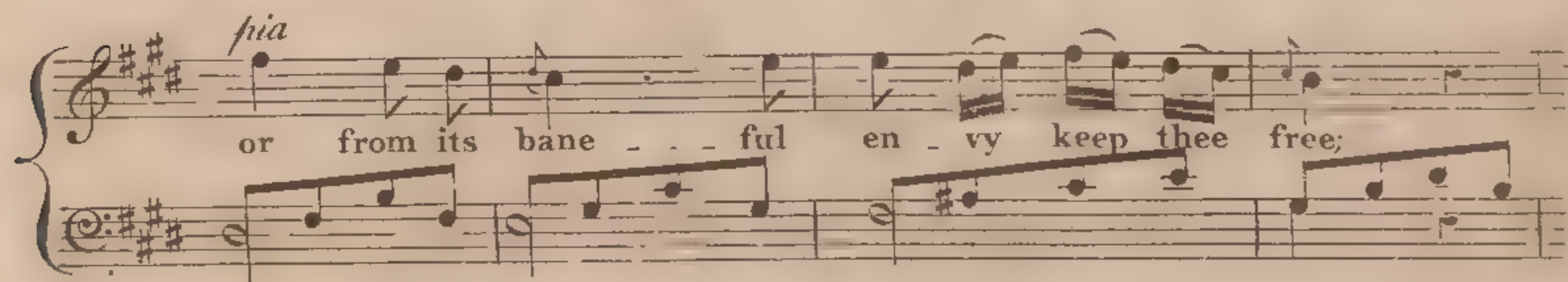
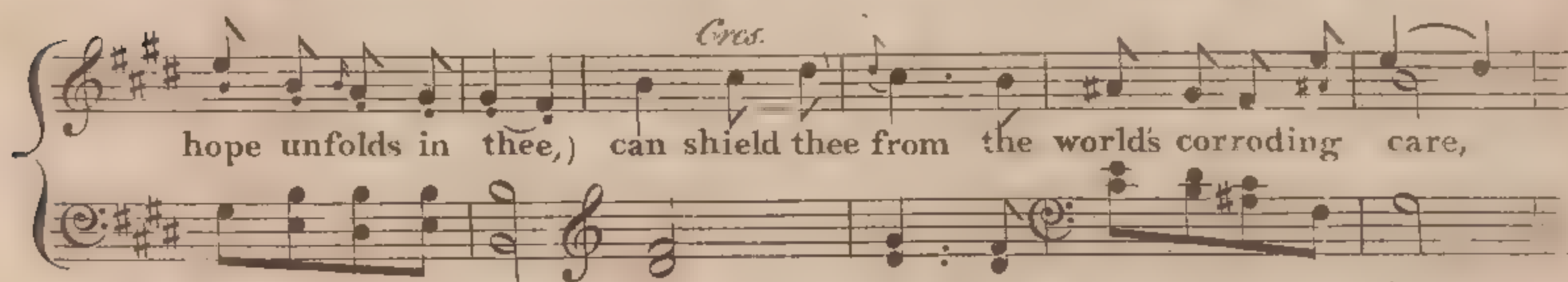
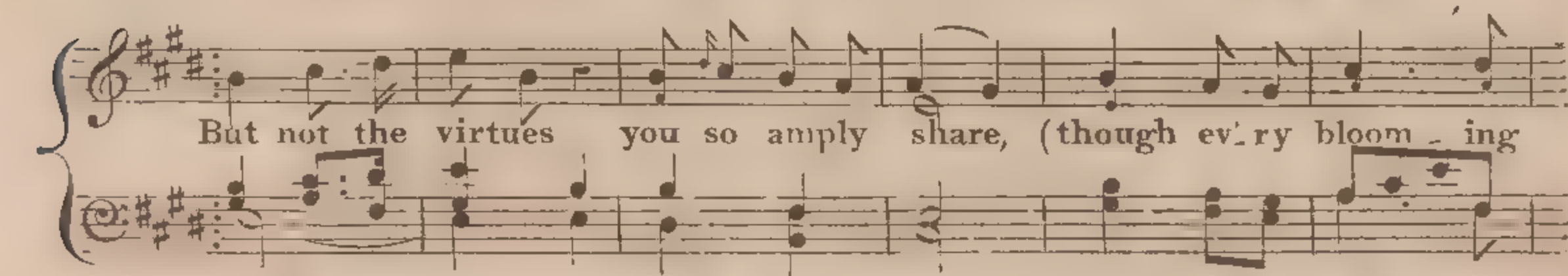
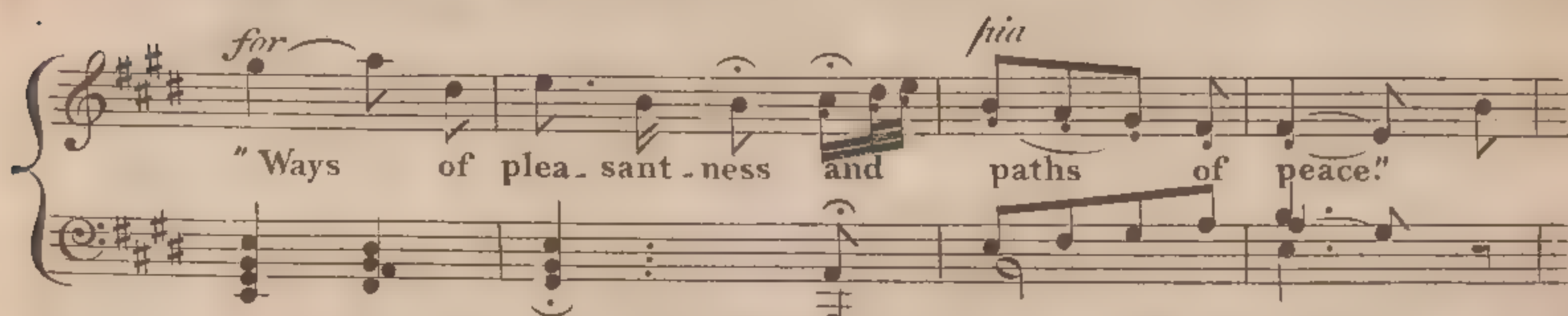
may the train ap - pear as fruits of Autumn from the bloom of Spring as

Cres
fruits of Autumn from the bloom of Spring. bloom of Spring.

for
May radiant Wisdom guard thy youthful way, with ev'ry step thy

dolce
knowledge to in - crease; beaming so brightly that you cannot stray from

"Ways of pleasant - ness and paths of peace" from



4

for
Yet still Re - li - gion will its force dis - arm,
fia

And Fashion's fol - ly to - tal - ly sub - - due;

dolce
with ad - ded lus - tre po - lish ev' - ry charm

for
which to be - hold is to ad - mire! in you.
fia

which to be - hold

for
which to be - hold is to ad - mire! in you.

fia
for

AH! WHAT AVAILS

Composed by Sig.^r STORACE.

Price 1/1^{s/d}

DUBLIN. Published by EDMUND LEE, N^o 2, DAME STREET near the ROYAL EXCHANGE.

ANDANTINO

Ah! what a_vails the bu-sy bu-sy care, that fondly fondly decks this fav'rite grove; if hopeless passion doomed to bear, the faith-ful Harriet is for-got. Ah! what a_vails the bu sy busy care, that fondly fondly decks this fav'rite

grot. If hopeleſs paſſion doubt'd to bear, the faith-ful Harriet is for-got. Oh!

col arco

no, my heart, ſo true my heart ſo true to love my heart ſhall con-fi-dence ac-quire, my

heart ſhall con-fi-dence ac-quire. Come ſmiling Hope & let

prove the Joys thou canſt in-spire, the Joys the Joys thou canſt in-

3 spin

Come ſmiling Hope and let me prove prove the Joys thou canſt in-

3 3 3 mf
spire, the Joys thou canſt in-spire - - - thou canſt in spire, thou

canſt inſpire, thou canſt inſpire.

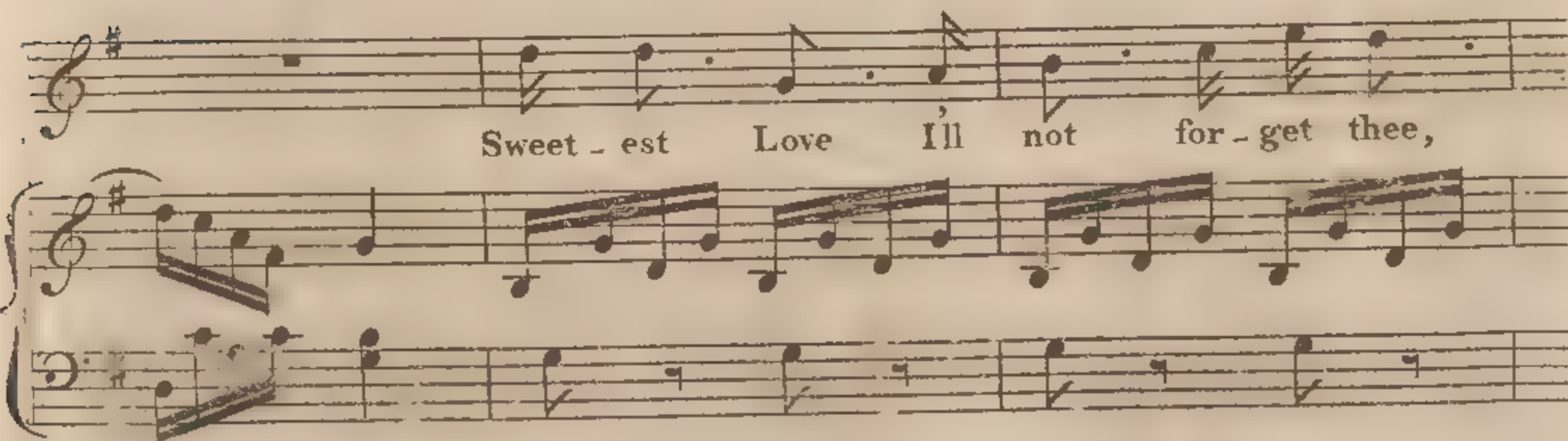
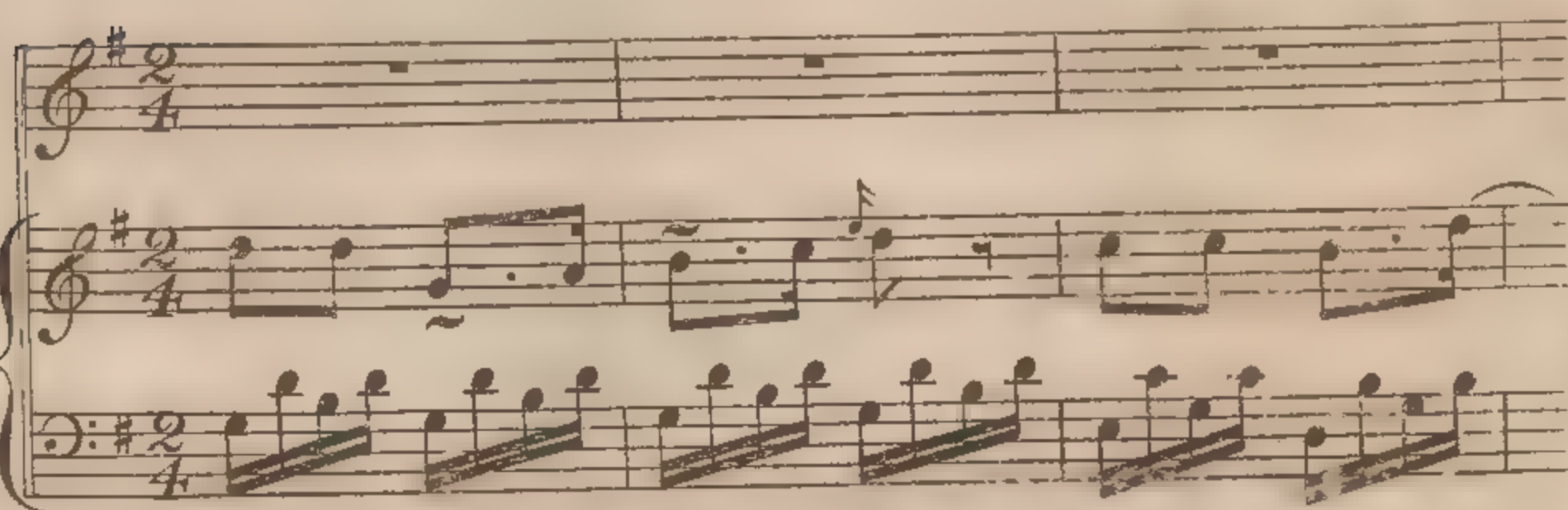
8

FAREWELL BESSY,

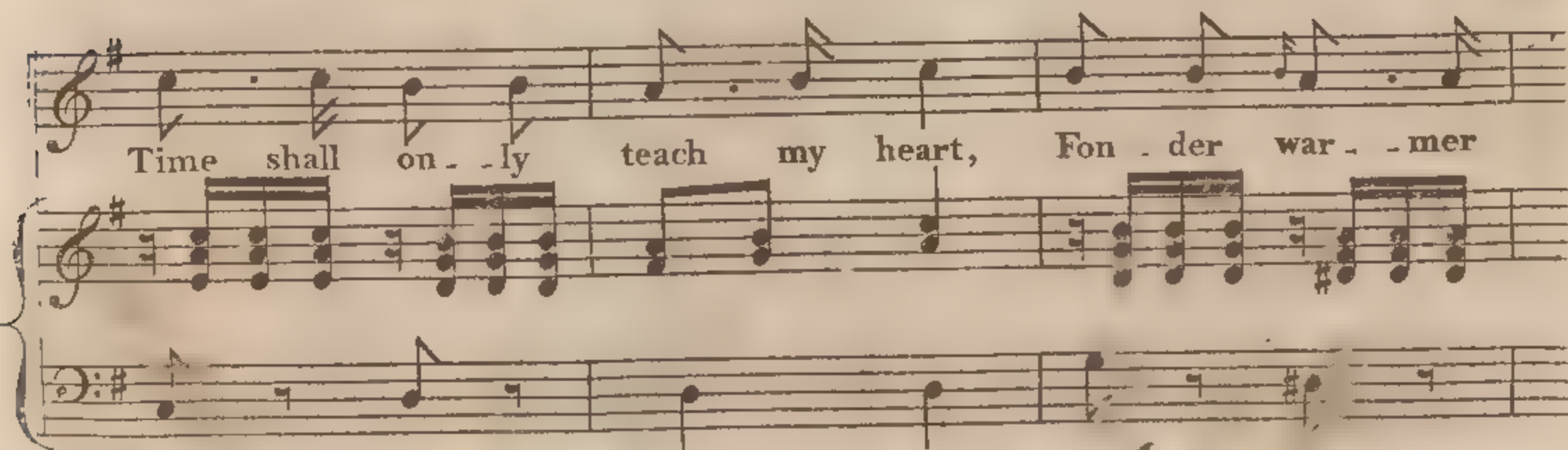
Music & Words by Thos. Moore Esq.

Printed for J. Carpenter, Old Bond Street.

Tenderly



Sweet - est Love I'll not for - get thee,



Time shall on - ly teach my heart, Fon - der war - - mer

Copy, 1840

to re - - gret thee, Love - ly, gen - - tle as thou art!

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "to re - - gret thee, Love - ly, gen - - tle as thou art!". The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp. The right hand plays a continuous pattern of eighth notes, while the left hand plays a simpler bass line.

Fare - - wel Bes - - sy! we may meet a -

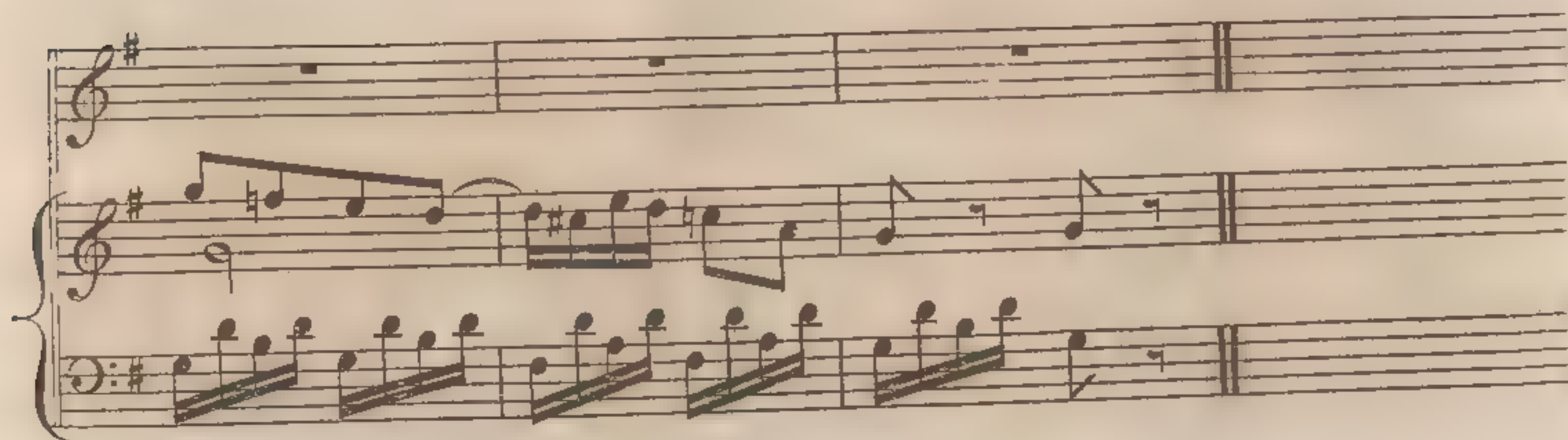
The second system of music continues the vocal line and piano accompaniment. The vocal line has a fermata over the word "Bes - - sy!". The lyrics are "Fare - - wel Bes - - sy! we may meet a -". The piano accompaniment continues with the same patterns as the first system.

- gain Fare - - wel Bes - - sy

The third system of music continues the vocal line and piano accompaniment. The vocal line has a fermata over the word "Bes - - sy". The lyrics are "- gain Fare - - wel Bes - - sy". The piano accompaniment continues with the same patterns as the first system.

we may meet a - - gain.

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has a fermata over the word "gain". The lyrics are "we may meet a - - gain.". The piano accompaniment continues with the same patterns as the first system.



Yes, oh! yes again we'll meet, Love,
 And repose our hearts at last;
 Oh! sure 'twill then be sweet, Love,
 Calm to think on sorrows past.
 Farewell Bessy!
 We may meet again.

Yet I feel my heart is breaking,
 When I think I stray from thee,
 Round the world that quiet seeking,
 Which I fear is not for me!
 Farewel Bessy!
 We may meet again.

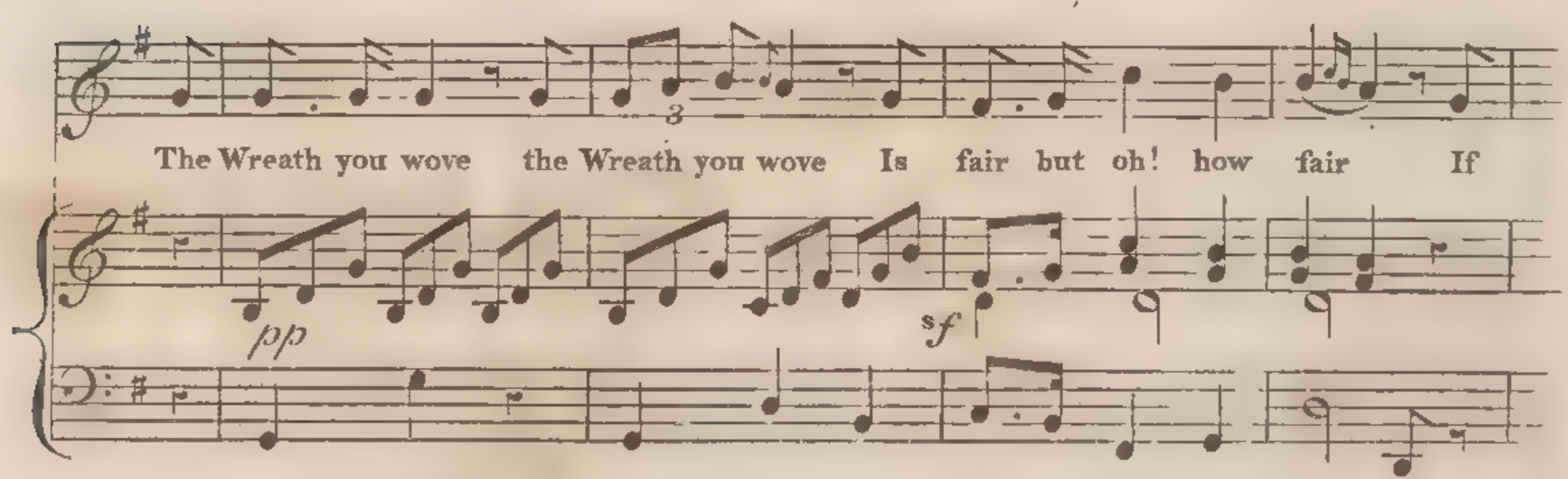
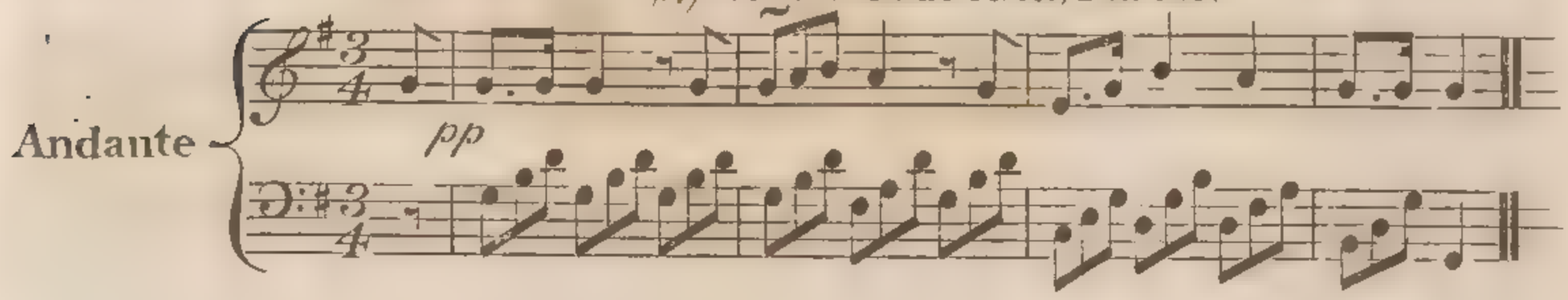
Calm to peace thy Lovers' bosom —
 Can it, dearest, must it be,
 Thou within an hour shalt lose him,
 He for ever loses thee!
 Farewell Bessy!
 Yet oh! not for ever.

The Wreath you wove,
A BALLAD,
Dedicated to Miss Ellen Moore.

by Thos Moore Esq.

London, Published at J. Powers Music Warehouse 34 Strand
and W. Powers 4 Westmorland Street, Dublin.

Andante



The Wreath you wove the Wreath you wove Is fair but oh! how fair If



pi - ty's hand had stoln from Love One leaf to min - gle there If

ev'ry Rose with Gold were tied Did Gems for Dew drops fall One

p *sf* *Dol*

Ral^{to} tempo

fa-ded leaf Where Love had sigh'd Were sweet-ly worth them all The

Wreath you wove the Wreath you wove Our emblem well may be It's

p

bloom is yours but hopeless Love Must keep it's Tears for me If

f

ev'ry Rose with Gold were tied, Did Gems for Dew-drops fall One

mf Dol

Ral^{to} Tempo *h*

fa-ded leaf where Love had sigh'd Were sweet-ly worth them all The

pp

Wreath you wove the Wreath you wove Our emblem well may be, It's

p

bloom is yours but hope-less Love, Must keep it's Tears for me.

Ral^{to}



